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C. Saint-Saëns



# Les Barbares











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*Les Barbares* — Scène finale

# Les Barbares

*Tragédie lyrique en 3 actes et un prologue*

POÈME DE

VICTORIEN SARDOU ET P. B. GHEUSI

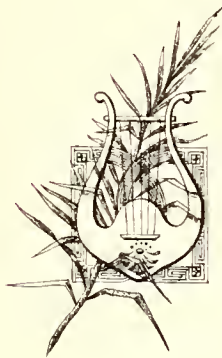
MUSIQUE DE

**C. SAINT-SAËNS**

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*Partition pour chant et piano réduite par GEORGES MARTY*

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PARIS

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# ACADÉMIE NATIONALE DE MUSIQUE

DIRECTION DE M. P. GAILHARD

(Paris, 1901)

## LES BAPBARES

*Tragédie Lyrique en 3 Actes et un Prologue*



### DISTRIBUTION

MARCOMIR . . . . .	<i>Ténor</i> . . . . .	MM. VAGUET
SCAURUS	} . . . . . <i>Basse</i> . . . . .	DELMAS
LE RÉCITANT		
LE VEILLEUR . . . . .	<i>Ténor</i> . . . . .	ROUSSELLIÈRE.
HILDIBRATH . . . . .	<i>Baryton</i> . . . . .	RIDDEZ.
FLORIA . . . . .	<i>Soprano</i> . . . . .	MM <sup>es</sup> HATTO.
LIVIE . . . . .	<i>Contralto</i> . . . . .	HÉGLON.

GERMAINS. — LÉGIONNAIRES. — ROMAINS. — HABITANTS D'ORANGE. — VESTALES. —  
FEMMES ET ENFANTS GALLO-ROMAINS.

La scène est à Orange, un siècle avant J.-C. pendant l'invasion des Teutons.

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*Chef des Chœurs*: M. PAUL PUGET. — *Chefs du Chant*: MM. PAUL VIDAL et CATHERINE.

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# LES BARBARES

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Phototypie Berthaud Paris

THÉÂTRE ANTIQUE D'ORANGE





# LES BARBARES



## ARGUMENT

Un siècle avant le Christ, trois cent mille Germains, chassés des rives de la Baltique par le débordement de la mer, se ruèrent sur le monde romain. Incendiant les cités, exterminant les légions, semant partout la ruine et l'épouvante, les Teutons passèrent comme un torrent à travers la Gaule dévastée.

### I.

Sous les murs d'Orange, investie de tous côtés par les hordes germaniques, l'armée romaine des consuls Scaurus et Euryale se défend en désespérée. Le Théâtre, mieux protégé, semble-t-il, par la masse géante de ses murs, est devenu la dernière citadelle des Dieux Lares et de l'autel où brûle le Feu sacré. Confiante dans les présages de Vesta, qui promettent la délivrance de la ville, la grande-prêtresse Floria groupe autour d'elle les enfants, les femmes et les vierges du culte vénéré. Leurs prières implorent le ciel, tandis que le Veilleur décrit les phases du combat suprême, de plus en plus meurtrier pour les Romains, et rappelle avec terreur la férocité des assaillants.

Floria espère que les Barbares, adorateurs du Feu, le respecteront sur l'autel de Vesta. Livie, exaltant la valeur d'Euryale, son époux, partage la confiance de la prêtresse et ne veut prévoir que la victoire des légions romaines jusqu'au moment où le Veilleur annonce la chute du consul, dont Scaurus rapporte le corps ensanglanté. Blessé, débordé de toutes parts, le chef survivant conseille aux femmes de s'enfuir, tandis qu'avec une poignée de héros, il va se faire tuer au seuil de la poterne voisine, pour donner aux Gallo-Romaines le temps de gagner la campagne et de se soustraire au trépas.

Livie, altérée de vengeance, cherche à connaître le nom du meurtrier d'Euryale; dans la confusion de l'assaut, nul ne l'a remarqué; sur le corps du consul, elle jure de le découvrir elle-même et de le frapper de sa propre main.

Floria, cependant, arrête la panique des femmes et les groupe autour de l'autel de Vesta. Triomphant de la vaine résistance de Scaurus, les Barbares

d'Hildibrath envahissent le Théâtre et se jettent sur les Vestales, le glaive au poing, à travers les clameurs du massacre et les lueurs de l'incendie.

Survient alors Marcomir, leur chef redouté ; il ne les arrête un instant que pour confirmer l'ordre meurtrier d'Hildibrath et se ruer, à leur tête, contre l'autel de Vesta.

Mais Floria a fait un geste vers le foyer sacré, d'où jaillissent soudain de hautes flammes. Les Barbares reculent devant cette manifestation du dieu du Feu, qu'ils adorent sous le nom de Thor..... Marcomir, subjugué par la fière beauté de Floria, l'interroge avec douceur et chasse ses guerriers de l'asile, interdit à leurs fureurs jusqu'à ce qu'il ait fixé le sort des femmes épargnées.

La vierge et le héros germain se contemplent en silence.

## II.

La nuit descend sur le Théâtre, où dorment les enfants, les femmes et les Vestales de Floria ; seule, Livie se lamente, exaspérée de vengeance et de deuil.

Floria, qui voudrait l'exhorter à plus de résignation, attribue à Vesta la clémence des Barbares : la veuve d'Euryale y reconnaît l'intervention de Vénus, dont le caprice inspira à Marcomir une passion soudaine pour la vierge, troublée elle-même à son insu.

L'arrivée de Scaurus remet en question le salut des Romaines : le blessé, revenu à lui sous un monceau de morts, s'est glissé dans le Théâtre, pour y rallier les femmes et les guider, par un sentier sûr, vers les légions libératrices, descendues des Alpes. Floria refuse d'organiser cette fuite aventureuse : elle croit à la parole de Marcomir ; ses compagnes l'approuvent, ainsi que Livie, retenue à Orange par les devoirs funèbres qu'elle doit rendre à son époux.

Mais Scaurus, reconnu et suivi par les sentinelles germaines, se livre à Hildibrath, qui s'apprête à l'égorger hors du temple. Floria, épouvantée, appelle Marcomir ; il accourt, accorde à la prêtresse la grâce de Scaurus, malgré les imprécations du captif qui redoute, sous tant de docilité, quelque projet ténébreux.

Le Barbare, en effet, demeuré seul avec la prêtresse qu'il n'a pu revoir avec indifférence, justifie les craintes de Scaurus : il a sauvé les Romaines et la vierge, donné, pour lui plaire, la vie et la liberté à son prisonnier ; mais il attend la récompense que mérite son amour : ce sera le gage suprême du salut des femmes et des enfants.

Floria s'alarme, s'indigne en vain contre Marcomir. Résolu, il annonce les suites fatales de l'orgie des vainqueurs, l'égorgement des survivantes et de la

vestale elle-même. Si elle se donne à lui, c'est, pour la ville entière, la délivrance immédiate.

Dans sa détresse, Floria invoque son vœu sacré et la générosité du Germain ; les clameurs des Barbares grandissent, glaçant son cœur, où s'éveillent des sentiments confus. Marcomir lui reproche un égoïsme qui va livrer ses sœurs aux flammes et au massacre. L'indignation de la vierge épuise ses dernières résistances ; la clameur de mort emplit la cité..... Floria, éperdue de terreur, cède enfin et consent à racheter la vie de ses compagnes.....

Marcomir rappelle Hildibrath, lui donne ses ordres, exécutés aussitôt ; la ville retombe dans le silence ; au point du jour, les envahisseurs la quitteront, sans l'avoir livrée aux flammes.

Alors, sous le ciel rasséréné, l'entretien du héros et de la vestale révèle à celle-ci la délicatesse magnanime de Marcomir : dépouillé de sa rudesse originelle, conquis par le charme ineffable de Floria, il ne veut plus se réclamer auprès d'elle du serment qu'elle a prononcé.

Et c'est d'elle seule qu'il l'obtient, lorsque le trouble de Floria, sa reconnaissance, l'amour enfin, triomphant des derniers scrupules de la vierge, l'abandonnent, confiante, aux bras de son vainqueur.

### III.

Au point du jour, les Barbares quittent Orange, emportant le butin, mais respectant les demeures et les habitants, qui n'osent croire encore à leur délivrance. Scaurus la leur confirme et fait organiser les sacrifices aux dieux libérateurs, parmi les réjouissances populaires, les danses et les jeux, ordonnés selon les rythmes latins, terminés par une pittoresque « farandole ».

La foule s'incline alors devant Floria : mais ignorant qu'elle lui doit son salut, à la nouvelle que la grande prêtresse abandonne le culte austère de Vesta pour suivre Marcomir, son époux, dans le camp barbare, elle proteste et s'indigne. Scaurus lui apprend le sacrifice de la vierge et toute la ville se prosterne, dans un élan de gratitude unanime, aux genoux de la libératrice.

Marcomir vient donner à Floria le signal du départ et la confier à son escorte ; mais, d'abord, il rend à Scaurus la dignité suprême. Toutes les Vestales veulent suivre Floria qui ne consent à emmener, parmi les hasards de l'invasion, que la malheureuse Livie. Celle-ci, occupée des solennelles funérailles de son époux songe toujours en secret à retrouver, au milieu des Barbares, le meurtrier d'Euryale et à l'immoler de sa propre main.

Alors, durant le défilé du cortège funèbre, Floria apprend que le vainqueur d'Euryale n'est autre que Marcomir ; elle connaît le dessein tragique de Livie et

l'éloignera de son époux. Son angoisse, son refus brusque d'emmener l'infortunée après qu'elle venait de consentir à la prendre, un mouvement instinctif de la jeune femme pour s'interposer entre le Barbare et la veuve d'Euryale, armée du javelot qu'elle a retiré de son corps ensanglanté, font pressentir à celle-ci que Marcomir pourrait être le meurtrier qu'elle cherche. Elle s'en assure par un stratagème, — en accusant le vainqueur inconnu d'avoir frappé le consul par trahison, dans le dos.

— « Tu mens !.... c'était au cœur ! » s'écrie le Barbare indigné, dans un aveu décisif. — « Au cœur donc ! » riposte Livie, en le frappant à son tour.

Et la mort de Marcomir venge à la fois le trépas d'Euryale et l'outrage de Cypris à Vesta.



# LES BARBARES



Poème de

VICTORIEN SARDOU et P.B.GHEUSI

Musique de

C. SAINT-SAËNS

## PROLOGUE



All<sup>o</sup> moderato

PRIMA

All<sup>o</sup> moderato

SECONDA

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1

2

*p*

1

2

*p*

1

2

*dim.*

1

2

*p*

This system contains measures 1 through 4 of the piece. The upper staff (labeled '1') has a treble clef and a key signature of three flats. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 3. The lower staff (labeled '2') has a bass clef and the same key signature. It begins with a piano (*p*) dynamic marking and contains a bass line with eighth notes and a triplet of eighth notes in measure 3. A large slur covers measures 2 and 3 in the lower staff.

1

2

This system contains measures 5 through 8. The upper staff (labeled '1') continues the melodic line with eighth and sixteenth notes. The lower staff (labeled '2') continues the bass line with eighth notes and a triplet of eighth notes in measure 6. A large slur covers measures 6 and 7 in the lower staff.

1

2

This system contains measures 9 through 12. The upper staff (labeled '1') features a melodic line with eighth notes and a triplet of eighth notes in measure 10. The lower staff (labeled '2') features a bass line with eighth notes and a triplet of eighth notes in measure 10. A large slur covers measures 10 and 11 in the lower staff.

1

3 2 1

2

1

*p*

2

*p*

*pp* 8<sup>a</sup> bassa

1

*dim.*

2

*dim.*

8



1

2

8

*f* *cresc.*

1

2

8

*ff* *f*

1

2

*f*

1

*f* 3 *p*

2

1

2

1

2

1

2

1

*poco a poco cre*

2

*poco a poco cre*

1

*- scen do*

2

*- scen do*

1

2

*f*

8va

1

2

*f*

8va

1

2

*f*

8va



The musical score for 'The Rose Tree' is presented in a four-staff format. The first two staves are grouped by a brace labeled '1' and are in treble clef. The last two staves are grouped by a brace labeled '2' and are in bass clef. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is primarily composed of eighth and sixteenth notes, often beamed together in groups of three, with many notes marked with a '3' and a slur, indicating triplets. The accompaniment features a steady eighth-note bass line in the lower staves, with some chords and occasional rests. The score is divided into two measures by a vertical bar line.

8-  
Piu allegro  
ff  
Piu allegro  
ff

8-----

First system of musical notation, measures 1-5. The system consists of two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with eighth and quarter notes, some beamed together. Staff 2 has a bass clef and the same key signature, containing a supporting line with chords and eighth notes. A dashed line with the number '8' is positioned above the first staff.

8-----

Second system of musical notation, measures 6-10. The system consists of two staves, labeled 1 and 2. Staff 1 continues the melodic line from the first system, ending with a half note and a whole note. Staff 2 continues the supporting line. Measures 8 and 9 are marked with a dashed line and the number '8'. Measures 10 and 11 show a dynamic change to *dim.* (diminuendo) with a slur over the notes.

Third system of musical notation, measures 12-16. The system consists of two staves, labeled 1 and 2. Staff 1 continues the melodic line, with a dynamic change to *mf* (mezzo-forte) in measure 12 and *dim.* (diminuendo) in measure 13. Staff 2 continues the supporting line, with a slur over the notes in measures 12 and 13. The system ends with a final chord in measure 16.

1

*p*

2

*p*

1

*p*

2

*p*

1

*pp* très long

2

*pp* très long

(Le Récitant apparaît devant le théâtre antique d'Orange, graduellement surgi de l'ombre.)

LE RÉCITANT

*ad lib.*

Un siècle avant le Christ Ro - me trem - bla.

*a tempo*

*a tempo* Contre el - le, Trois cent mil - le Ger-

- mains, gé - ants aux cheveux

roux, Chassés du Nord bru -



1<sup>re</sup>  
R.

- meux que l'oura - gan har -

*m.d.*  
*m.g.*

1<sup>re</sup>  
R.

- cè - le, S'a - bat - ti - rent sou - dain, hur -

1<sup>re</sup>  
R.

- lant com - me des loups.

*cresc.*

1<sup>re</sup>  
R.

Les lé-gi-

*f* *dim.*

1<sup>er</sup> R.

ons fu - yaient de - vant eux.

*p*

*f*

LE RÉCITANT

Lé - pou - van - te s'empa - rait des ci -

*sf* *dim.* *p* *pp*

*croisez*

1<sup>er</sup> R.

- tés aux cla - meurs de leurs voix.

le  
R.

Les Gau - lois, qu'af - fo - lait cet - te

*p*

le  
R.

hou - le gron - dan - - - - te,

3 2 1

le  
R.

Cher - chaient leur sa - lut dans les

le  
R.

bois.

*stringendo*

*p*

*crese.*

*- molto*

The first system of piano accompaniment. The right hand features a rapid sixteenth-note melody. The left hand has a single bass note in the first measure, followed by a half-note chord in the second measure.

*ff* *Andante* *f*

The second system of piano accompaniment. It begins with a fortissimo (*ff*) section in 2/4 time, followed by an *Andante* section in 3/4 time marked *f*. The right hand has whole-note chords, while the left hand has half-note chords.

LE RÉCITANT *dolce* Dans O -

*p* *dim.* *pp*

The third system features a vocal line for 'LE RÉCITANT' and piano accompaniment. The vocal line is marked *dolce* and includes the lyrics 'Dans O -'. The piano accompaniment starts with a piano (*p*) section and ends with a pianissimo (*pp*) section marked *dim.*. The right hand has a melodic line with slurs, and the left hand has block chords.

1e R. - range in - ves - tie, u - ne jeu - ne ves - ta - le Seule ar - rè -

The fourth system continues the vocal and piano accompaniment. The vocal line is marked '1e R.' and includes the lyrics '- range in - ves - tie, u - ne jeu - ne ves - ta - le Seule ar - rè -'. The piano accompaniment continues with block chords in the right hand and moving lines in the left hand.



le  
R.

- tant le flot im - pur, Maî-tri-sa la tour-be bru-

*espressivo*

*espressivo*

le  
R.

- ta - le Par l'augus-te fierté de son regard d'a-

*rit.*

*rit.*

*p subito*

*m. g. 3*

*a tempo*

le  
R.

- zur.

*a tempo*

*mf*

le  
R.

Vierge, el-le se don - na pour ra-che-ter la

*p*

*p*

1<sup>re</sup> R.

vil - - - le Cy -

*cresc.* *3* *dim.*

1<sup>re</sup> R.

- pris mal-gré Ves - - ta, s'é-veil-la dans son

*p*

*Red.*

1<sup>re</sup> R.

cœur; Mais la chas-te dé-

*dolce* *f.* *p*

*Red.*

1<sup>re</sup> R.

- es - se, à tout a-mour hos - ti - le

*Red.* *Red.* *Red.* *Red.*

le R. *rit.* *a tempo* *ff*

Ven-gea — l'outrage aux dieux dans le sang du vain-

*a tempo*

*p* *ff*

le R. — queur.

*pp* *f* *p* *f*

(Le décor et le récitant disparaissent graduellement.)

*p* *f* *p*

*pp*

## Andantino

1 *dolce espressivo*

2 *p*

1

2

1 *mf*

2 *pp*



1

*dim.*

*p*

2

*p*

1

*p.*

2

1

*dim.*

*pp*

2

*pp*

1

*sempre pp*

*cresc.*

2

*sempre pp*

*cresc.*

1

*mf*

*p*

*p*

2

*mf*

*p*

1

*espressivo*

*pp*

2

*pp*

*cresc.*

1

2

*dim.* *p*

1

2

*p* *pp* *p*

1

2

The image displays a musical score for two systems, each consisting of a piano (1) and bass (2) part. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8.

**System 1:**

- Piano (1):** The first staff begins with a trill (tr.) on a whole note. The second staff starts with a piano (*p*) dynamic and features a continuous eighth-note arpeggiated pattern.
- Bass (2):** The first staff is marked *espressivo* and contains a melodic line with a long slur. The second staff has a whole-note chord at the end of the system.

**System 2:**

- Piano (1):** The first staff includes a crescendo (*cresc.*) marking and continues the arpeggiated pattern. The second staff concludes with a trill (tr.) on a whole note.
- Bass (2):** The first staff also features a crescendo (*cresc.*) and a melodic line with a long slur. The second staff ends with a whole-note chord.

**System 3:**

- Piano (1):** The first staff is marked *mf* and contains sustained chords. The second staff includes a crescendo (*cresc.*) and continues with sustained chords.
- Bass (2):** The first staff is marked *mf* and features a melodic line. The second staff includes a crescendo (*cresc.*) and continues with a melodic line.



First system of music, measures 1 and 2. The score is for two staves, labeled 1 and 2. Both staves are in treble clef with a key signature of two sharps (F# and C#). Staff 1 begins with a forte (*f*) dynamic and a *dim.* (diminuendo) marking over the first measure. Staff 2 begins with a forte (*f*) dynamic and a *dim.* marking over the first measure. Both staves end with a piano (*p*) dynamic marking. The music features complex chordal textures and melodic lines.

Second system of music, measures 3 and 4. The score is for two staves, labeled 1 and 2. Both staves are in treble clef with a key signature of two sharps. Staff 1 contains a melodic line with eighth notes and a final quarter rest. Staff 2 contains a sustained chordal texture with a final quarter rest. The dynamics are not explicitly marked in this system.

Third system of music, measures 5 and 6. The score is for two staves, labeled 1 and 2. Both staves are in treble clef with a key signature of two sharps. Staff 1 begins with a pianissimo (*pp*) dynamic and features a melodic line with eighth notes. Staff 2 begins with a pianissimo (*pp*) dynamic and features a sustained chordal texture. Both staves end with a final quarter rest. The dynamics are not explicitly marked in this system.

First system of a musical score. The violin part (labeled 1) is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains two measures of music, each with a half note followed by a quarter rest, and a final measure with a half note. The piano part (labeled 2) is in bass clef with the same key signature and time signature. It contains two measures of music, each with a half note followed by a quarter rest, and a final measure with a half note. The piano part features a complex, flowing melody in the right hand and a simpler bass line in the left hand.

Second system of a musical score. The violin part (labeled 1) is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains two measures of music, each with a half note followed by a quarter rest, and a final measure with a half note. The piano part (labeled 2) is in bass clef with the same key signature and time signature. It contains two measures of music, each with a half note followed by a quarter rest, and a final measure with a half note. The piano part features a complex, flowing melody in the right hand and a simpler bass line in the left hand. The tempo is marked "All<sup>o</sup> moderato".

Third system of a musical score. The violin part (labeled 1) is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains two measures of music, each with a half note followed by a quarter rest, and a final measure with a half note. The piano part (labeled 2) is in bass clef with the same key signature and time signature. It contains two measures of music, each with a half note followed by a quarter rest, and a final measure with a half note. The piano part features a complex, flowing melody in the right hand and a simpler bass line in the left hand. The tempo is marked "All<sup>o</sup> moderato".

1

2

*cresc.*

*stringendo*

1

2

*f*

*dim.*

*Molto all<sup>o</sup>*

1

*p*

*Molto all<sup>o</sup>*

2

*p*

1

2

This system contains measures 1 through 4. The upper staff (labeled 1) has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a triplet in measure 1. The lower staff (labeled 2) has a bass clef and a key signature of one sharp. It provides a harmonic accompaniment with chords and moving lines. The music is in common time.

1

2

This system contains measures 5 through 8. The upper staff (labeled 1) continues the melodic line with some sustained notes indicated by horizontal lines. The lower staff (labeled 2) features a more active bass line with many sixteenth notes. The key signature remains one sharp.

1

2

*sempre p*

This system contains measures 9 through 12. The upper staff (labeled 1) has a treble clef and a key signature of one flat (Bb). It includes the instruction *sempre p* (piano) and features melodic lines with accents (^) and slurs. The lower staff (labeled 2) has a bass clef and a key signature of one flat, with a more complex rhythmic accompaniment. The music is in common time.



1

2

*p*

8

1

2

*mf*

8

1

2

*dim.*

1

2

*p*

*p*

This system contains two measures. The first measure shows a treble staff with a melodic line and a bass staff with a piano accompaniment. The second measure continues the melody with a long slur and features a piano (*p*) dynamic marking in both staves.

1

2

This system contains two measures. The first measure features a treble staff with a melodic line and a bass staff with a piano accompaniment. The second measure continues the melody with a long slur and features a piano (*p*) dynamic marking in both staves.

1

2

(croisez)

This system contains two measures. The first measure features a treble staff with a melodic line and a bass staff with a piano accompaniment. The second measure continues the melody with a long slur and features a piano (*p*) dynamic marking in both staves. The word "(croisez)" is written above the treble staff in the second measure.

1

2

*mf*

First system of music, measures 1-2. Part 1 (treble and bass) features a complex melodic line with many accidentals and a descending bass line. Part 2 (bass) has a steady eighth-note accompaniment in the first measure, then rests, and finally a descending eighth-note line in the second measure.

1

2

Second system of music, measures 3-4. Part 1 continues the complex melodic line. Part 2 features a long, sweeping eighth-note line across both measures, with a final descending eighth-note line in the second measure.

1

*pma brillante*

2

*p*

Third system of music, measures 5-6. Part 1 has a rapid, continuous eighth-note melody. Part 2 has a simple harmonic accompaniment of chords and single notes.

1

cre - - - - - scen - - - - -

2

*p*

8

1

do - - - - - *f*

2

cre - - - - -

8

1

scen - - - - - do

2

8



1

*ff*

2

*f*

1

*dim.* *p*

2

*f* *dim.* *p*

1

2

*p*

This musical score is for a piano and violin duo, spanning measures 1 through 12. The key signature is B-flat major (two flats), and the time signature is 3/4. The piano part is written for both hands, while the violin part is written for the right hand. The score is divided into three systems of four staves each. The first system (measures 1-4) shows the piano playing a rhythmic pattern of eighth and sixteenth notes, with the violin entering in measure 3 with a triplet. The second system (measures 5-8) features a crescendo in both hands, with the violin playing a melodic line and the piano providing harmonic support. The third system (measures 9-12) begins with a forte (f) dynamic, showing more complex rhythmic patterns and triplets in both instruments. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

1

2

1

2

1

2

*cresc.*

*cresc.*

*f*

*f*

1

2

*p*

*fp*

1

2

Tranquillo (quasi meno mosso)

*p espress.*

*pp*

1

2

Tranquillo (quasi meno mosso)

*pp*

1

2

*pp*

1

2

*pp*

*pp*



1

2

The first system of musical notation consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing a melody with a long slur over measures 2 and 3. Staff 2 is a grand staff with a treble and bass clef, containing a melody with a long slur over measures 2 and 3, and a triplet of eighth notes in measure 3.

1

2

The second system of musical notation consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing a melody with a long slur over measures 6 and 7, and a triplet of eighth notes in measure 7. Staff 2 is a grand staff with a treble and bass clef, containing a melody with a long slur over measures 6 and 7, and a triplet of eighth notes in measure 7.

1

2

The third system of musical notation consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing a melody with a long slur over measures 10 and 11, and a triplet of eighth notes in measure 11. Staff 2 is a grand staff with a treble and bass clef, containing a melody with a long slur over measures 10 and 11, and a triplet of eighth notes in measure 11. The system concludes with a double bar line and the word "Ped." below the staff.



(♩ = ♩)

1 *p*

2 *cantabile*  
*p*

1 *pp*  
*espress.*

2

1 *poco a poco* *cre - seen*

2 *poco a poco* *cre - seen*

1

- da

2

- do

1

*f molto espress.*

*dim.*

2

*f*

*dim.*

1

*p*

*dim.*

*pp*

2

*p*

*dim.*

*pp*

1

2

*pp*

*pp*

*ppp*

The image shows a musical score for the song "The Rose Tree". It is written for a piano accompaniment, featuring a grand staff with four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is B-flat major (two flats: B-flat and E-flat), and the time signature is 3/4. The music is in common time, indicated by a 'C' time signature. The score is divided into three measures. The first measure shows the right hand playing a series of eighth notes (G4, A4, Bb4, C5) and the left hand playing a series of eighth notes (F3, E3, D3, C3). The second measure shows the right hand playing a series of eighth notes (D5, C5, Bb4, A4) and the left hand playing a series of eighth notes (B2, A2, G2, F2). The third measure shows the right hand playing a series of eighth notes (G4, F4, E4, D4) and the left hand playing a series of eighth notes (E2, D2, C2, B1). The score is written in a simple, clear style, with a focus on the melody and harmony.

## Moderato maestoso

1 *pp*

2 *pp*

Moderato maestoso

1

2

1

2



1

2

1

*espressivo*

2

*pp*

1

*p*

*Red.*

2

*p*

1

2

*pp* *p* *pp*

1 2 3 4

1

2

*mf* *pp*

*mf* *p*

*pp* 8

5 6 7 8

1

2

8

9 10 11 12



1 *p* *poco* *a*

2 *poco* *a*

8

1 *poco* *cresc.*

2 *poco* *cresc.*

8

1 *cresc.* *sempre più cresc.*

2 *mf*

8

8-----1

1

*f* *cresc.*

2

*f*

8-----1

1

*ff* *ff*

2

*ff*

8-----1

1

2

*dim.* *p*

rit.

Molto allegro

1

*dim.* *p*

2

*pp* *p* *pp*

*rit.* *Molto allegro*

1

*pp*

2

*pp*

1

2

*pp*

1 *pp* *pp*

2 *sempre pp*

8

1 *p*

2 *pp*

8

1 *dim.* *pp* *pp*

2 *pp* *leggiere*

8



System 1 of the musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing two systems of chords with accents. Staff 2 is a grand staff with a treble and bass clef, containing a melodic line in the treble and a bass line with sustained notes in the bass. A dashed line with the number 8 is at the bottom.

System 2 of the musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing a melodic line in the treble and a bass line with sustained notes in the bass. A dynamic marking *p* is present. Staff 2 is a grand staff with a treble and bass clef, containing a melodic line in the treble and a bass line with sustained notes in the bass. A dynamic marking *p* is present. A dashed line with the number 8 is at the bottom.

System 3 of the musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing a melodic line in the treble and a bass line with sustained notes in the bass. A dynamic marking *cresc.* is present. Staff 2 is a grand staff with a treble and bass clef, containing a melodic line in the treble and a bass line with sustained notes in the bass. A dynamic marking *cresc.* is present. A dashed line with the number 8 is at the bottom.

First system of a musical score. It consists of two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and a trill at the end. Staff 2 has a bass clef and contains a bass line with eighth notes and a trill. The word *cresc.* is written above staff 1 and below staff 2. A dashed line with the number 8 is at the bottom.

Second system of the musical score. It consists of two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and a trill. Staff 2 has a bass clef and contains a bass line with eighth notes and a trill. The word *f* is written above staff 1 and below staff 2. A dashed line with the number 8 is at the bottom.

Third system of the musical score. It consists of two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and a trill. Staff 2 has a bass clef and contains a bass line with eighth notes and a trill. A dashed line with the number 8 is at the bottom.



8

1

2

*f*

8

1

2

*sempre f*

8

1

2

*m.d.*

This musical score is for a piano and voice piece, spanning three systems. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a voice part (labeled '1') and a piano part (labeled '2').

**System 1:** The voice part begins with a melodic line starting on a whole note, followed by eighth notes. The piano part provides harmonic support with chords and moving lines. A dynamic marking of *f* (forte) is present. A first ending bracket labeled '8' spans the first two measures of the system.

**System 2:** The voice part continues with a melodic line, featuring some chromaticism. The piano part has a more active role with sixteenth-note passages. A dynamic marking of *f* is present. A first ending bracket labeled '8' spans the first two measures of the system.

**System 3:** The voice part continues with a melodic line, featuring some chromaticism. The piano part has a more active role with sixteenth-note passages. A dynamic marking of *f* is present. A first ending bracket labeled '8' spans the first two measures of the system.

1

2

*ff*

Measures 1-3 of system 1. Part 1 (treble and bass) features a complex rhythmic pattern with eighth and sixteenth notes, some beamed together. Part 2 (treble and bass) features a simpler melody with eighth notes and rests. Dynamics include 'ff' and accents.

1

2

*sempre ff*

Measures 4-6 of system 1. Part 1 continues with complex rhythms, including triplets. Part 2 continues with a melody, also including triplets. Dynamics include 'sempre ff' and accents.

1

2

Measures 7-9 of system 1. Part 1 features a complex rhythmic pattern with eighth and sixteenth notes. Part 2 features a melody with eighth notes and rests. Dynamics include accents.

8

1

largement

*rinf.*

8

1

*ff*

2

*ff*

8

1

*ff*

2

*ff*

Fin du Prologue





Dans le théâtre Romain d'Orange, au temps de l'invasion Cimbrique, un siècle avant J.C. — Autour de l'autel de Vesta, des vierges, des femmes et des enfants, accourus par groupes, viennent implorer les Dieux. — Au centre, appuyée contre l'autel lui-même, la Grande Vestale Floria, dominant les prêtresses et la foule, observe anxieusement le feu sacré, qu'elle attise parfois de ses baguettes d'or.

Scène I — FLORIA, Vestales, femmes et enfants, LE VEILLEUR puis LIVIE.

Molto allegro

PIANO

The musical score is written for piano and consists of four systems. The first system is marked 'PIANO' and 'Molto allegro'. The second system is marked 'meno p'. The third system is marked 'p' and 'f'. The fourth system is marked 'cresc.', 'f', and 'fp'. The score is in 4/4 time and features a variety of musical notations, including treble and bass staves, notes, rests, and dynamic markings.

First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the middle of the system.

Second system of musical notation. The treble staff begins with a *dim.* (diminuendo) marking. The bass staff includes the instruction *f* (Trompettes au dehors, très loin) and *f* (à l'orchestre) towards the end of the system.

Third system of musical notation. The treble staff starts with a *dim.* marking. The bass staff contains the instruction *m.g.* (au dehors) and *f* (à l'orchestre).

Fourth system of musical notation. The treble staff features a complex, rapid melodic passage. The bass staff has a *ff* (fortissimo) dynamic marking.

Fifth system of musical notation. The treble staff continues with a melodic line, and the bass staff provides a steady accompaniment with chords.



*dim.*

CHŒUR Sopranos seuls

*mf* Dieux des Ro-mains, com-bat-tez pour nos frè-res!

*p* *p*

Dieux puis-sants, pro-té-

*p* *p*

-gez nos murs! Du joug des Barba-res im-

Contraltos *mf* Du joug des Barba-res im-

*f* *mf*

-purs Sauvez-nous, ô Dieux tu té - lai - res!

-purs Sauvez-nous, ô Dieux tu té - lai - res!

*f*

*f*

Contraltos seuls *p* Dieux puis -

Ténors *f* *p*

Basses *f* *p* *Ha!*

*Ha!*

(au dehors) *f* *p* (à l'orchestre) *p*

*p*

-sants, pro té - gez nos murs!

FLORIA *Andante* (calme, vers l'autel)

*Andante* Ves - ta nous dé -

*mf* *p*

F. *fend et nous ven - ge! Elle a pro - mis de dé - li -*

*p*

F. *vrer O - ran - ge.*

**I<sup>o</sup> tempo**

LE VEILLEUR (apportant à Floria des nouvelles de la bataille)

*Hé - las, prêtresse!*

**I<sup>o</sup> tempo**

*p*

1<sup>re</sup> V. *A l'a - bri - des rem - parts Eu - ry - ale a me -*

1<sup>re</sup> V. *né les survivants é - pars. L'as - saut des Barba - res les*

*cresc.*

1<sup>re</sup> V.  
 pres - se. Rien ne pourra domp - ter la ra - ge ven - ge -

*f* *p*

FLORIA (confiante, montrant la flamme de l'autel) **Plus lent**

Ils a - do - rent le Feu; Leurs

1<sup>re</sup> V.  
 - res - se Des en - ne - mis!

*mf* *p* **Plus lent**

F. **All<sup>o</sup> mod<sup>to</sup>**

mains vers ses au - tels se tendent désar - mé - es.

1<sup>re</sup> V.  
 Ils n'ont ni

**All<sup>o</sup> mod<sup>to</sup>** *f* *p*

1<sup>re</sup> V.  
 loi, ni cœur, ni dieu! Ils me - na - cent de leurs fra -

*sempre p*



1<sup>e</sup>  
V.  
\_mé - es Et la terre et le ciel, et bri - sent

1<sup>e</sup>  
V.  
les i - ma - ges Des dieux. Par - tout où leur flot a rou-

(Livie survient et se tient

1<sup>e</sup>  
V.  
-lé Le sang — em - pour - pre les ri - va - ges; L'her-

debout près de Floria qu'elle soutient de son énergie.)

1<sup>e</sup>  
V.  
- be ne croît plus sur le sol qu'ils ont fou - lé!

*f*  
Ped.

## LIVIE

*f*

Scaurus et mon é-poux, l'invincible Eurya - le, Veillent tous deux sur nos dan-

-gers; Dans le sang vil des étrangers Ils noieront à ja -

-mais leur fureur besti - a - le!

*poco rit.*

## FLORIA

Pri-ons Ves - ta! ———

*rit.*

*a tempo*

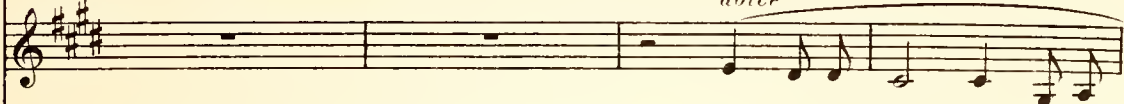
Nos morts ——— se - ront ven - gés!

*a tempo*



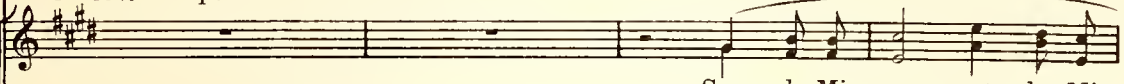
Même mouv<sup>t</sup> (modéré sans lenteur)*dolce*

LIVIE

*dolce*

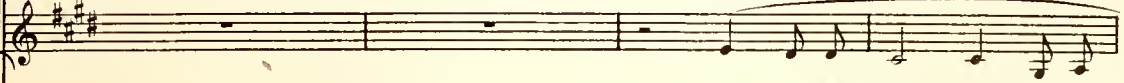
(Les Vestales accomplissent les rites sacrés.)

Sœur de Mi - nerve et de Mi -

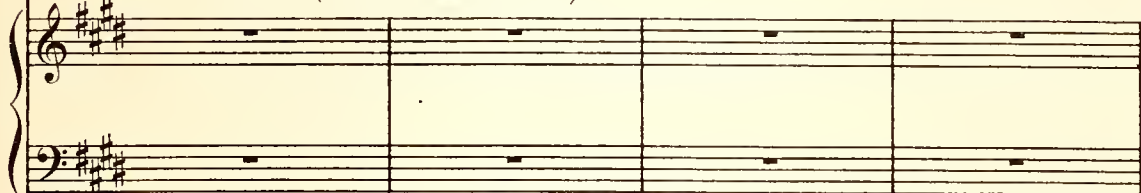
1<sup>rs</sup> et 2<sup>ds</sup> Sop.*dolce*

CHŒUR

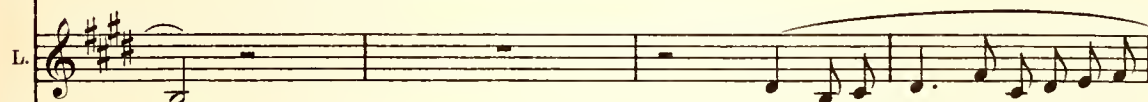
Contr.

*dolce*

Sœur de Mi - nerve et de Mi -

Même mouv<sup>t</sup> (modéré sans lenteur)

A - me du feu, dé - es - se de la vi - e,



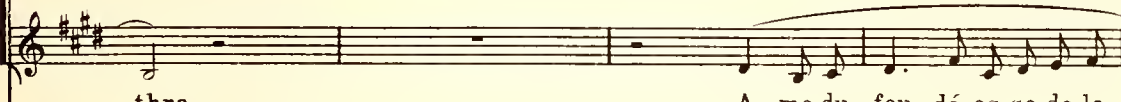
- thra,

A - me du feu, dé - es - se de la



- thra,

A - me du feu, dé - es - se de la



- thra,

A - me du feu, dé - es - se de la



F.    
 Détourne de nous la fu - ri - e Des lous bar - ba - res, ô Ves -

L.    
 vi e,

   
 vi e,

   
 vi e,



F.    
 - ta! O Ves - ta!

L.    
 Détourne de nous la fu - ri - e Des lous bar - ba - res, ô Ves - ta!

   
 Détourne de nous la fu - ri - e Des lous bar - ba - res, ô Ves - ta!

   
 Détourne de nous la fu - ri - e Des lous bar - ba - res, ô Ves - ta!



(Floria ayant attisé la flamme, de sa baguette d'or,  
rassure les femmes et leur rend confiance.)

F. 

Mon âme est cal - me;

F. 

mon cœur bat Sans trou - ble... nul pé - ril mor - tel

F. 

ne nous as - siè - ge, Ves - ta nous en -

F. 

\_tend, nous pro - tè -

*p*

-ge. Ves - ta! \_\_\_\_\_

LIVIE

*p*

Ves - ta! \_\_\_\_\_

1<sup>re</sup> et 2<sup>de</sup> Sop. *sempre p*

Soeur de Mi - nerve et de Mi - thra, A - me du feu, dé.es.se de la

CHŒUR

Contr. *sempre p*

Soeur de Mi - nerve et de Mi - thra, A - me du feu, dé.es.se de la

*p*

*p*

Ves - ta! \_\_\_\_\_

Ves - ta! \_\_\_\_\_

*poco cresc.*

vi - e, Dé - tour - ne de nous la fu - ri - e Des loups bar-

*poco cresc.*

vi - e, Dé - tour - ne de nous la fu - ri - e Des loups bar-

*poco cresc.*



*Molto all<sup>o</sup>*

F. *f* O Ves - ta! \_\_\_\_\_

L. *f* O Ves - ta! \_\_\_\_\_

*f* \_ba-res, ô Ves - ta! \_\_\_\_\_

*f* \_ba-res, ô Ves - ta! \_\_\_\_\_

*Molto all<sup>o</sup>*

*f* *p*

FLORIA

Veil - leur! cours à ton poste observer le com -

(Le Veilleur se fait hisser sur le mur.)

F. \_bat!

LIVIE

Nom - me les chefs de - bout sur la mu -

F. *Veil - leur, dis-nous en - cor, Si Rome au -*

L. *- rail - le!*

F. *- ra la victoire ou la mort!*

string. *(a 2 temps)*

*cresc.*

CHŒUR (au dehors) *Ténors (plus rapprochés)* *f*

*Ha!*

*f*

*Red.*

LIVIE *All<sup>o</sup> mod<sup>to</sup>*

*All<sup>o</sup> mod<sup>to</sup> (♩ = ♩) (a 4 temps)*

*f*

*Red.*

*\* Veil - leur! si la co -*



L. *hor - te De mon époux défend toujours la porte, Vois-tu son chef?*

*pp*

L. *Dis-moi la véri - té! A son manteau de pourpre consu-*

*f* *p*

L. *-lai-re Tu le reconnaitras!*

*sf* *mf* *f*

LE VEILLEUR (regardant au loin)

*Il vit! A son côté combat Scaw.*

*ff* *sf*

## LIVIE (exaltée)

*f* Dé - es - se tu - té - lai - re! Mon Eurya - le nous dé -

ie  
V.

-rus.

*ff* *p*

L. - fend. Rien ne me na - ce plus ton au - tel triom - phant!

*f*

## FLORIA (effrayée)

La flamme a vacil - lé sous le souffle d'une aile Invi - sible et surnaturel - le!

*pp*

## LE VEILLEUR (faisant un geste d'effroi)

Molto all<sup>o</sup>*f*

Dieux!

Tén. *f*

Ha!

Bas. *f*

Ha!

(Trompettes au dehors)

Molto all<sup>o</sup>

*f* *m.d.* *m.g.*

3 3 3

LIVIE

Par - le! Que vois-tu?

le  
V.

Le man-teau de pourpre abat - tu!

*cresc.*

*ff* (avec désespoir)

Eu-ry - a - le! — Eu-ry - a -

*f* *ff*

*ff* (avec égarement)

- le! — a - dieu! Je vais moi-même Aux cô - tés du hé-ros que

*mf*

j'ai - me, Succomber du mè - metré - pas!

*ff*

*ff*

## FLORIA (à Livie)

*f*

En - tends ces cris af - freux!

Tén. *ff*

Ha!

Bas. *ff*

Ha!

(CHŒUR (au dehors))

Orchestre (au dehors)

*p**ff*

F.

Tu ne sortir as pas!

Ha!

Ha!

*ff*



Ha! \_\_\_\_\_

Ha! \_\_\_\_\_

*ff* (au dehors)

**Scène II** — Les précédents, SCAURUS et ses guerriers.

(Scaurus paraît sur le seuil du théâtre, derrière lui, un groupe de soldats rapporte

**Molto mod<sup>to</sup>**

*ff* (à l'orchestre)

*Red.* \* *Red.* \*

le corps d'Euryale enveloppé dans son manteau de pourpre.)

SCAURUS (aux femmes qui se pressent autour de lui)

*f* Fuy-ez!

*dim.*

*Red.* \* *Red.* \*

LIVIE

(à Scaurus)

et... mon époux?

First system of music for Livie. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in bass clef with the same key signature. It starts with a half note G3, a quarter note A3, and a quarter note B3. Dynamics include *p*, *f*, *m.d.*, *dim.*, *cresc.*, and *f*. A *p sempre* instruction is written below the piano part.

SCAURUS  
*espress.*

O douloureuse é - preu - ve! Rendez son corps tout sanglant à sa

Second system of music for Scaurus. The vocal line is in bass clef with a key signature of two sharps. It begins with a half note G3, a quarter note A3, and a quarter note B3. The piano accompaniment is in treble and bass clefs with the same key signature. It features a melody in the right hand and chords in the left hand. Dynamics include *f*, *dim.*, and *p*.

(On apporte le corps d'Euryale.)

Third system of music. It begins with a vocal line in bass clef with a key signature of two sharps, starting with a half note G3. The piano accompaniment is in treble and bass clefs with the same key signature. It features a melody in the right hand and chords in the left hand. Dynamics include *cresc.*, *f*, and *pp*.

Fourth system of music. The vocal line is in bass clef with a key signature of two sharps, starting with a half note G3. The piano accompaniment is in treble and bass clefs with the same key signature. It features a melody in the right hand and chords in the left hand. Dynamics include *p*.

Romaine,

el - le con - nait ses devoirs envers



(Livia se jette sur le corps d'Euryale.)

*marcato*

S. lui. Mon bras n'a pu le sauver aujourd'hui! Par -

*f* *p subito*

*And.* *And.* \*

S. -tout, de sa valeur il a don - né la preu - ve.

*m.g.*

*f espress.*

S. Il m'au - ra pré - cé - dé dans la mort! Fuyez -

*p* *m.d.*

S. -la, fem - mes d'O - range et vier - ges de Ves -

*sf* *sf*

- ta! ————— La po-ter-ne forcée, O -

*f* *p*

- range est aux Barba - res.

*f* *mf* *3* *3*

*Red.*

Fem - mes, fuy-ez! em-por - tez les Dieux La - res Dans la fo-

-rèt, tandis que nous arrê - te - rons Les ennemis; a - près, nous périrons.

*mf* *f*

**Allegro *ff***

S. *Allegro* Allons mourir pour Rome, et qu'elle nous ho - no - re!

*ff*

LIVIE (à Scaurus)  
*f ad lib.*

*a tempo*

Qui l'a tu - é? (à Livie)

Qui? je l'i - gno - re!

*a tempo*

*fp* *ff*

**Più allegro**

S. **Più allegro** Mais, ne m'arrête plus! A - dieu, fem - mes!

de - main Ro - me nous ven - ge -

*cresc.*

LIVIE

*f ad lib.*

(Scaurus sort.)

Peut-è - tre par ma main!

-ra!

*dim.*

LIVIE

Adagio

Eury - a - le, je te le ju-re, Devant le jour cru.

Adagio

*p*



L. *el et le ciel inclément, C'est moi qui ven-ge-rai, dé-bi-le cré-a-*

*sf p*

L. *-tu - re, La mort de mon superbe a - mant! Par Ves -*

*f*  
*m.g.*  
*p*

L. *-ta, par le Styx, — je t'en fais le ser.*

*ff*  
*f*  
*Red.*

(On emporte le corps d'Euryale, suivi de Livie)

L. *-ment.*

*p cresc.*  
*f*  
*dim.*  
*p*



(Les femmes s'emparent

Allegro

des Dieux Lares et se disposent à fuir)

FLORIA (aux femmes)

(Les femmes s'arrêtent)

Ne fuyez pas! \_\_\_\_\_

Moderato

*mf*

Moderato



F.

**Animato**

F.

**LE VEILLEUR** (du haut des murs) *f*

Mal - heur sur nous! Par le

**Animato**

*p*

1<sup>re</sup> V.

nombre accablé, Scaurus a dispa - ru! La por -

*p*

1<sup>re</sup> V.  
V.  
\_te Tombée au pou - voir des Ger mains, Leur ou - vre la

1<sup>re</sup> V.  
V.  
vil - le qu'em - porte Un as - saut de tu -

CHOEUR (au dehors)  
Ténors  
Basses  
*f*  
A mort!  
(Les cris se rapprochent)

*poco* *poco* *cresc.*

1<sup>re</sup> V.  
V.  
\_eurs in - hu - mains.

*ff*  
4 mort!

(Musique au dehors)  
*f*

*mf*

ff  
A mort!  
ff  
A mort!  
cresc.  
staccato sempre

This system contains the first four measures of the piece. The top two staves (treble and bass clef) feature whole notes with a fermata, marked *ff* and *A mort!*. The piano accompaniment begins in measure 1 with a series of eighth notes, marked *cresc.* and *staccato sempre*. The key signature has two flats.

A  
A  
f  
sempre cresc.

This system contains measures 5 through 8. Measures 5 and 6 have whole notes with a fermata in the upper staves, marked *A*. The piano accompaniment continues with eighth notes, marked *f* and *sempre cresc.*. The key signature changes to one flat in measure 7.

Poco stringendo

mort!  
mort!

This system contains measures 9 through 12. Measures 9 and 10 have whole notes with a fermata in the upper staves, marked *mort!*. The piano accompaniment continues with eighth notes. The key signature changes to no sharps or flats in measure 11.



## Scène III - Les précédents moins SCAURUS et LIVIE, HILDIBRATH et les Barbares, puis MARCOMIR

(Hildibrath et ses guerriers font irruption, les armes hautes)

LES BARBARES

*ff*  
A

*piu f*

(Terreur de la foule)

mort! \_\_\_\_\_

mort! \_\_\_\_\_

*ff*

poco rit.

*poco rit.*



## HILDIBRATH

Un peu moins vite

*ff*

La mort, le sang, le feu, la

Un peu moins vite

First system of music. Bass staff with lyrics "Un peu moins vite" and "La mort, le sang, le feu, la". Treble and bass staves with piano accompaniment. Dynamics include *ff*, *f*, *dim.*, and *p*.

Second system of music. Bass staff with lyrics "hache! Pé\_ris - se tout le peu - ple là - che!". Treble and bass staves with piano accompaniment.

Third system of music. Treble and bass staves with piano accompaniment. Dynamics include *f*.

Fourth system of music. Bass staff with lyrics "Ro - me l'in - fâ - me qui se". Treble and bass staves with piano accompaniment.

Fifth system of music. Treble and bass staves with piano accompaniment. Lyrics "sang, le feu, la hache!" are present.

Sixth system of music. Treble and bass staves with piano accompaniment. Dynamics include *sf*, *f*, and *p*.

H. ca - che Der - riè - re les monts et les mers!

Ro - me l'in - fà - me qui se

Ro - me l'in - fà - me qui se

*f* *p* *cresc.*

H. Ro - - - me! O -

ca - che Der - riè - re les monts et les mers!

ca - che Der - riè - re les monts et les mers!

*f* *f* *f*

H. \_din et Thor ton - nent en -

*p*

H.

- sem - ble,

O - din et Thor

O - din et Thor

II.

La foudre é -

ton - nent en - sem - ble,

ton - nent en - sem - ble,

*f*

*fp*

II.

- cla - te, Ro - me trem - ble!

La foudre é - cla - te, Ro - me

La foudre é - cla - te, Ro - me

H. *A nous la gloire — et l'uni\_ vers!*

tremble! *A nous la gloire et l'uni\_*

tremble! *A nous la gloire et l'uni\_*

*f* *inf.*

(Hildibrath lance ses guerriers contre les femmes frémissantes; au même instant des fanfares annoncent l'arrivée du Chef Teuton)

H. *ff* *Tu\_ ez! Tu\_ ez!*

\_ vers!

\_ vers!

Le double plus lent (♩ = ♩)

*p* *Trompettes*

*f*



Cymb.

(Marcomir paraît, superbe, l'épée au poing. Salué des siens, il les

*f* *ff*

courbe sous son souverain regard.)

Cymb.

*ff*

*sf* *dim.*

MARCOMIR (avec indifférence)

Andante

Guerriers, je vous livre ces fem - mes      Donnez-leur, à vos choix, l'esclavage ou la.

Andante

*p*



## Allegro

## Le double plus lent

M. *mort!* *Im\_molez sans re.*

*1<sup>er</sup> Tén.* *f* *La mort! La mort! La mort!*

*2<sup>es</sup> Tén.* *f* *La mort! La mort! La mort!*

*1<sup>er</sup> Bas.* *f* *La mort! La mort! La mort!*

*2<sup>es</sup> Bas.* *f* *La mort! La mort! La mort!*

*Allegro* *Le double plus lent (♩ = ♩)*

*f*

8

M. *poco rit.* *a tempo*

*\_ mord A nos dieux ir\_ri\_tés ces Romaines in\_fâ\_mes, Et sur leurs corps souil\_*

*poco rit.* *a tempo*

*p*

M. *(Suivi des siens, il s'avance vers l'autel de Vesta)*

*\_ lés ren\_versons leurs au\_tels.*

HILDIBRATH

*ff* *La mort! \_\_\_\_\_ La*

*Tén.* *ff* *La*

*Bas.* *ff* *La*

*ff* *La*

(Floria fait un geste vers le feu qui jaillit  
en haute flamme - Marcomir s'arrête)

H. *mort!*

*mort!*

*mort!*

*rinf*

(Second pas du Chef menaçant)

*f*

E. *Thor!*

*f*

*Red.*

*p*

(Deuxième flamme sur l'autel)

MARCOMIR (saisi d'un religieux effroi)

*p*

*C'est lui!*

*f*

*Red.*

*Red.*

*p*

*Red.*

*Red.*

## HILDIBRATH

No - tre Dieu se dé-voile aux mor-

*m.d.*

*Red.*

## MARCOMIR

(à Floria)

*p*

Qui donc es - tu? femme impas-

- tels

*f*

*dim.*

*p*

*Red.*

-sible aux yeux de flam - me?

*dim.*

*Red.*

Le dieu Thor sous ton mys-ti-que ges-te A jail-

*pp*

*Red.*

\*

M. *li devant nous en lu - miè - re cé - les - te...*

*m.g.*

*Red.* \*

M. *Quel est ton nom, ô*

*pp*

*pp*

*Red.* \*

FLORIA *Andante* *p*

*Mon*

M. *toi qui commandes aux dieux?* *Andante*

*p*

F. *nom est Flori - a. Je suis prê -*

*pp*



F. *tres-se De Ves - ta, dé-es - se du Feu!*

MARCOMIR *dolce* *3*  
Ta voix est comme une ca - res - se; En te vou -

(♩ = ♩)  
*pp*

M. *ant aux mystè - res di - vins Les dieux ont ho - no - ré ta beauté sans ri -*

*m.g.*

M. *cresc. string. f*  
*string.*  
*string.*  
- va - le. Que l'a - mour d'un hé - ros cou -



(Une troisième fois la flamme  
haute jaillit de l'autel et Marcomir s'arrête)

(il s'avance vers Floria)

**M.** *Allegro*

- ron - ne ton front pâ - le!

*Allegro*

*f*

*Red* \*

**FLORIA**

*Andante*

*p*

Ves - ta, gar - de mon

*Andante*

*f* *p*

**F.**

cœur des o - ra - ges mor - tels. Ma

**F.**

vie a la can - deur pai - si - ble des au - tels. —

*pp*

**1<sup>ers</sup> Tén. Allegro**

*f* A mort cette Romai - ne!

**2<sup>ds</sup> Tén.**

**1<sup>res</sup> Bas. HILDIBRATH avec les 1<sup>res</sup> Basses**

*f* A

**2<sup>des</sup> Bas.**

*f* A mort l'impie!

**Allegro**

*p* *f*

(Marcomir furieux marche vers les Barbares)

Marcomir lui par - le sans hai - ne! A mort! \_\_\_\_\_

A mort! \_\_\_\_\_

mort! A mort! A mort! \_\_\_\_\_

A mort!

## MARCOMIR

*ff*

Hors d'i-ci, tous les miens! Hil-dibrath, chasse-

(Les Teutons reculent effrayés)

M. les! Aux chars de

*ff* *mf*

(Murmures de crainte et de colère)

M. guerre qu'ils por-tent le bu-tin! Ar-

*f* *dim.*

**Moderato**  
(solennellement)

M. - riè - re, chiens a-vi-des et fils de chiens Dans ce lieu vénéré que

**Moderato**

*pp* *f* *p*

M. je pro-clame a-si-le, Nul ne pé-nè-trera — sans mé-ri-ter la mort! —

Red

(Montrant les femmes)

M. — De ce troupeau ser-

pp \*

M. -vi-le Plus tard je fi-xe-rai le sort.

pp p m. g.

Red

(Sur un geste de Marcomir, Hildibrath et les Teutons se retirent. Marcomir reste fasciné par la

m. d. m. g. cresc.



beauté de Floria qui s'oublie à le regarder aussi.)

First system of musical notation. The treble clef staff contains a melody with a slur over the first two measures. The bass clef staff contains a bass line. Dynamics include *m.g.* (mezzo-giochiato) and *f* (forte).

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff has a *ff* (fortissimo) dynamic. Dynamics include *m.d.* (mezzo-dolce), *diminuendo*, and *p* (piano). A *Ped.* (pedal) marking is present below the bass staff.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff has a *diminuendo* dynamic. A *Ped.* (pedal) marking is present below the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff has a *Ped.* (pedal) marking.

Fifth system of musical notation. The treble clef staff contains a melody with a slur. The bass clef staff has a *pp* (pianissimo) dynamic. Dynamics include *f* (forte) and a *\** (crescendo) marking. A *Ped.* (pedal) marking is present below the bass staff.

Fin du 1<sup>er</sup> Acte



## ACTE II



## Prélude

*Molto allegro*

*PIANO*

*f*

*sempre f*



sempre *ff*

*p*

Trompettes (derrière la toile au loin)

*f*

*p*  
Orchestre

*Red.*

\*

*p*

Three staves of musical notation in G major, 3/4 time. The first staff shows a piano introduction with chords and moving lines. The second staff has *pp* markings. The third staff has *ppp* markings.

En décor, le même Théâtre, vu de côté. Au fond, les gradins déserts et une partie du vaste hémicycle de pierre. — Les dernières lueurs d'un crépuscule de sang et d'écarlate éclairent la scène. — Pans d'ombre.

Scène I — LIVIE, puis FLORIA.. Femmes et enfants endormis

Andante

Two staves of musical notation in G major, 3/4 time, marked *Andante*. The first staff has a *p* marking and the second staff has *m. d.* and *Ped.* markings.



First system of a musical score in 3/4 time, key of B-flat major. The treble staff contains chords and single notes, while the bass staff features a melodic line with a fermata. A 'Ped.' (pedal) marking is present below the bass staff, and an asterisk (\*) is at the end of the system.

Second system of the musical score, continuing the melodic and harmonic development in the same key and time signature.

Third system of the musical score, featuring a vocal line in the treble staff and a piano accompaniment in the bass staff.

(Livia, traverse les

groupes de femmes et d'enfants endormis.) (Elle se dirige vers l'autel)

Fourth system of the musical score, showing a vocal line with various time signature changes (2/4, 3/4, 2/4) and a piano accompaniment.

Fifth system of the musical score, concluding with a piano accompaniment and a final vocal note marked 'pp' (pianissimo).



LIVIE *p*

Tout dort dans la nuit lour - - - de;

*pp*

L.

Le ciel est froid, la terre sour - - de!

L.

Pas un guerrier, pas un héros Pour clouer au gi -

*pp* *fp*

L.

- bet ces bourreaux Et les livrer aux supplices in - fâ - mes!

*f*

L. *mf* *3* *p*

Pas un homme vivant, des enfants et des fem\_mes!

*f* *p* cre - scen -

L. *molto espress.*

Eu - ry -

*do* *rinz* *dim.*

L.

- a - - le, re - viens, — re - viens — nous se\_cou -

L.

\_ rir! Dis-moi le nom, le rang, — ou montre-moi la tente De ton vain -

**Più mosso**

L. *cresc.* *3*  
 - queur! C'est de ma main qu'il doit périr! Mon bras te donnera la ven-

**Più mosso**  
*f* *p*

FLORIA (qui s'est éveillée aux cris de Livie et la contemple depuis quelques instants:)

**Allegro**

*f* *dim.*  
 Calme-toi, — no-ble

L. *3* *b<sub>2</sub>*  
 - geance éclatan - - tel!

**Allegro**  
*f* *p*

*Red.* \*

*dolce*

F. *3*  
 sœur, et rends grâce à Ves - ta!

*pp*

*Red.* \*

*rit.*

F. *rit.*  
 Elle a sauvé nos jours, les tiens...

*rit.*

LIVIE

And.<sup>no</sup> quasi All.<sup>to</sup>*p*  
Ce n'est pas

el - - -

And.<sup>no</sup> quasi All.<sup>to</sup>*dim.**pp*

L. - le! C'est Vé - nus,

*m. g.*

*Red.*

L. à la fois plus douce et plus cruel - le!

*sempre pp*

*Red.* \*

L. Par el - le, Mar - co - mir, désarmé — devant toi, A fré -

*3* *3*



L. *mi de te voir si bel - le Et s'est incli - né sous ta*

*Un peu plus lent* *dolce*  
L. *loi Vé - nus qui peut bri -*

*Un peu plus lent*  
*p*

L. *- ser comme un roseau - la for - ce, La vo - lon - té, la vertu, la fier -*

L. *- té; Vénus par qui la fleur sort de la rude é - cor - ce,*



L. Et l'amour germe au cœur — du conquérant — domp-

L. — té; Vé-nus — qui fait s'unir les cœurs, —

*dim.*

*mf*

*m. g.*

*p*

*dim.*

L. — les mains, les bou - ches, Et — ver-ser — des

*cresc. espress.*

*pp*

L. lar - mes fa-rou - ches Aux vier - - - ges en é -

## FLORIA

## Più mosso

L. *Vé -*  
*- moi qu'é\_treint sa vo - - lup - - - té!*

*Più mosso*

F. *- nus est redoutée i - ci; je suis ves - ta - le! Si je servais Vé -*

F. *- nus, même en secret, Cet.te flam - me pure et fa -*

F. *- ta - - le, Sur l'au - tel sa - cré s'é - tein - draît.*

Tempo 1<sup>o</sup>  
LIVIE

Tempo 1<sup>o</sup> Vé - nus, — qui peut bri - ser comme un roseau — la

*p*

FLORIA

(avec terreur)

Vénus! —

L. for - - ce, La vo - lon - té, la vertu, la fier - té; — Vénus —

L. — par qui la fleur sort de la rude é - cor - - ce,

4

L. Et l'amour germe au cœur — du conquérant — domp -

F. Si je servais Vénus, même en se - cret,

L. - té, Vénus ——— qui fait s'u - nir les cœurs, ———

*dim.*

*m. g.*

*dim.*

F. Cet - te flam - - - me,

L. ——— les mains, les bou - ches, Et ——— pleurer ——— des

*cresc.*

*pp*

F. pure ——— et fa - ta - - - le

L. lar - mes fa - rou - ches Aux vier - - - ges en é -



*Poco rit.* *a tempo*

F. Sur l'au-tel sa-cré s'é-tein-drait. Vé-

L. - moi qu'é-treint sa vo-lup-té.

*Poco rit.* *a tempo*

*pp*

F. - nus! Vé - nus! \_\_\_\_\_

L. Vé - nus! \_\_\_\_\_ Vé -

L. - nus! \_\_\_\_\_

*Red.* 8-1



## Scène II. — Les Précédents, SCAURUS, puis LE VEILLEUR

Allegro

1<sup>ers</sup> Sop.

CHŒUR

2<sup>ds</sup> Sop.

1<sup>ers</sup> Cont.

2<sup>ds</sup> Cont.

*p* Terreur mortel - le!...

*p* Terreur mortel - le!...

*p* Un bruit de pas...

Allegro

*pp*

FLORIA

*mf*

Scau.

(Scaurus, qui s'est glissé dans l'ombre, apparaît tout à coup)

*p* Grands Dieux! *mf* Cette om - bre, quelle est el - le? *p*

*mf* Cette om - bre, quelle est el - le? *p*

*mf* Cette om - bre, quelle est el - le? *p*

*mf* Cette om - bre, quelle est el - le? *p*

*mf*

F. *rus!*  
LIVIE *p*  
SCAURUS *p* *En cor vivant!*  
*Si len - ce!*  
*fp* *p sempre*


SCAURUS  
*J'ai cru mou - rir: meurtri, san - glant, Jusqu'i-ci*

S. *j'ai rampé dans l'om - bre; Je re - viens pour guider vos*

S. *pas; Dans les dé - tours du hal - lier som - bre, Vous me sui -*

s.    
 - vrez; ————— é-chappés au tré - pas, Demain

s.    
 nous rejoindrons nos vail - lan - tes armé - - - es Ac.cou -

s.    
 - rant aux su-pré - mes com - bats Et ven - ger nos hé - ros, tom -

s.    
 - bés sous les framé - es. Sui-vez-moi! —————

## Le double plus lent (♩ = ♩)

FLORIA

Non! la nuit est plus hos-tile en-cor! Ton fu-

Le double plus lent

*fp* *fp* *f* *3*

F. - nes-te projet nous conduit à la mort!

LIVIE

E - pou - se fi-dèle et loy-

L. - a - le, Ma vie é-tait li-ée à cel-le d'Eury-a - le. Je

L. res - te.

SCAURUS

Vous vou - lez donc pé -



LIVIE

*cresc.*

Flori - a! dé - ci - de no - tre

S.

- rir!

*f* *fp*

L.

sort!

Sop. *cresc.*

Floria! déci - de no - tre sort

Cont. *f*

Flori - a! dé - ci - de no - tre sort! —

*cresc.* *f*

CHOEUR

Andante FLORIA

Andante

J'ap - par - tiens à Ves - ta! —

*p*

F.

*f*



(♩ = ♩)

(Le Veilleur paraît)

*p* Ped.

## LE VEILLEUR

On prépare au Con. Ped.

1<sup>re</sup> V. *3*  
\_ sul la cou - che funé - rai - re. Je viens chercher sa

Ped.

## LIVIE

1<sup>re</sup> V. Om - bre plaintive et  
veu - ve.

*espress.* *m. g.* Ped.

L. chère! Noble é - poux que bien - tôt je sui -

Ped.

L. *- vrai dans la nuit! Quand pourrai-je a - pai -*

*Red. \**

L. *- ser, pâle et tris-te Li - vi - e, Ton â - - me, de ven -*

*f p*

(Livie s'éloigne, guidée par le Veilleur et suivie d'une partie des Femmes.)

L. *- géance encore i - nassou - vi - e?*

*p cresc.*

*Red.*

*f*

*Red. \**

*Red.*

*Red. \**

First system of piano music. The treble staff contains several measures with chords and moving lines. The bass staff features a more active melody. Dynamics include *f* (forte) and *m.g.* (mezzo-giochiato). A *dim.* (diminuendo) marking is present in the second measure of the second system.

**Scène III. — FLORIA, SCAURUS, HILDIBRATH, les femmes et les Barbares.**

**Allegro**

(Tumulte au dehors. — Frayeur de Floria et des femmes.)

Second system of piano music. The treble staff has a melody with some rests. The bass staff has a more active melody. Dynamics include *p* (piano). The lyrics "cre - scen - do" are written below the treble staff.

(Hildibrath paraît, suivi d'un groupe de guerriers Barbares.)

Third system of piano music. The treble staff has a melody with some rests. The bass staff has a more active melody. Dynamics include *f* (forte).



## HILDIBRATH

(aux Soldats)

*f* Trouvez le fu-gi-

*Red.*

## FLORIA

(à Hildibrath)

*f* Que viens-tu faire

- tif! Gar-dez la por-te!

*f p*

*f* en ce lieu? Ne crains-tu pas les Dieux? —

(à Floria)

*p* Que t'im-por-te! Je viens i-

- ci Cher-cher Seau-rus, qui fuit de-vant

(Les soldats s'emparent de Scaurus et le chargent de chaînes; les

FLORIA (à Hildibrath) *f*

Prends gar - de, sacri -

H.

nous!

SCAURUS (se montrant)

Me voi - ci!

*ff*

4 3 2 1 2

femmes se serrent autour de l'autel, effrayées.

F.

- lè - ge! No - tre dé - es - se le pro - tè - ge, Mar - co -

*p*

F.

- mir te là dit: Tu mourras si tu veux

*ad lib.* **Allegro**

F.

op - po - ser la force à mes vœux!

HILDIBRATH

**Allegro** La pa - ro - - - le du

*fp* *f* *p*



F.  Ah! que n'est-il i -

H.  chef n'é - par - - gne que les fem - mes!



F.  - ci pour pu - nir les in - fâ - - mes!

H.  Fais le ve - nir toi - même, ô prê -



(Floria s'élance vers l'issue du temple.) *f*

F.  sans ralentir Il vi -

H.  - tresse, il est là! Le Ro - main doit pé - rir sous ses yeux.



## Scène IV. — Les Mêmes et MARCOMIR.

*Animato*

*ff*

F. *- vra! Marcomir! Marcomir!*

*Animato*

*ff*

*Le double plus lent*

F. *Mar - co - mir!*

MARCOMIR *(Entre Marcomir)* *f* *Qui m'appel - le?*

6 VESTALES Sop. *ff* *Mar - co - mir!*

*Le double plus lent*

*p*

F. *Moi! Flo - ri - a! Sau - - - ve Scau -*

SCAURUS *(avec violence)*

S. *Tais - toi! Tais -*

F. *rus!*

S. toi! Je te dé - fends de l'im - plo -

F. Sau - - - - ve -

S. - rer pour moi!

F. - le, Mar - co - mir!

S. *ff* Sa - cri - lège et fo -

*pp*

s. *li - e! Puis sé - je mou - rir de*

s. *honte et d'hor - reur, Plu - tôt que de voir ta lâ - che ter -*

s. *- reur Demander pour moi grâce de la vi - - - e!*

MARCOMIR (à Floria) *p*

*C'est un bra - ve! et... tu*



**Plus lent. Andante**

M. *veux que je le sau - ve?*  
SCAURUS

*f* Non! Je te hais,

**Plus lent. Andante**

*ff*

S. *— ô vainqueur! Je suis en ta puis - san - ce. A - chève ta vic -*

*p*

*Red.* \* *Red.* \*

S. *- toire et frap - pe de ta main. Frap - pe -*

S. *moi, Mar - co - mir, sans que ton fer s'é -*



S. - ga - re, Et voy - ons qui de

S. nous sau - ra le mieux, Ger - main, Toi,

S. m'é - gor - ger en vrai Bar - ba - re, Et moi

S. mourir en vrai Ro - main!

All.<sup>o</sup> moderato

All.<sup>o</sup> moderato

## MARCOMIR (aux siens)

Dé-li- ez ce cap -

No. \*

(à Scaurus) (à Hildibrath qui hésite)

M. - tif! Sois li-bre! Je le veux!

LES VESTALES *p*

Pro-di - - -

*sf* *p*

FLORIA *p*

Ves - ta - - - se ré-vè - le! Et sa douceur surna - tu -

- ge! Ves.ta se ré - vè - - - - le!

F. *rel - le* En clé - men - ce fleu - rit dans l'à - - - me du vain -

*pp*  
Pro - di - - -

*Red. croisés*

F. *poco rit.*  
*- queur.*  
SCAURUS

Fem - - me, sais-tu si ce bien-fait moqueur Ne cache

*- ge!*  
*poco rit.*

*fp*

F. *dolce*  
Il proclame, Scaurus, la puissan - ce cé -

S. *pas quelque dessein* fu - nes - te?

*Red. p*

F. *les - te. Ac-cep - te ton sa - lut!*

S. *Mieux valait le tré-*

*più ritenuto*  
MARCOMIR (montrant Scaurus à ses guerriers)

T. *Je veux que nos ron-des guer-*

S. *- pas!*

*più ritenuto*

*f* *pp*

M. *- riè-res Pro-tègent sa re-traite et di-rigent ses pas.*



*Andante* (à Hildibrath)

M. *Toi, garde les abords du temple Sois tout prêt Am'obéir*

*Andante*

*mf* *pp*

(Tout le monde sort: les

M. *quand tu connaîtras mon ar - rêt.*

Barbares vers le dehors; les Vestales vers les salles intérieures du Temple. Au moment où

Floria va s'éloigner, Marcomir l'arrête.)

*pp*



Piano accompaniment for the first system, featuring a treble and bass staff with various musical notations including chords, arpeggios, and dynamic markings like *p* and *dim.*

Scène V. — MARCOMIR, FLORIA, (HILDIBRATH et les Barbares dans la coulisse.)

Andante *p* MARCOMIR

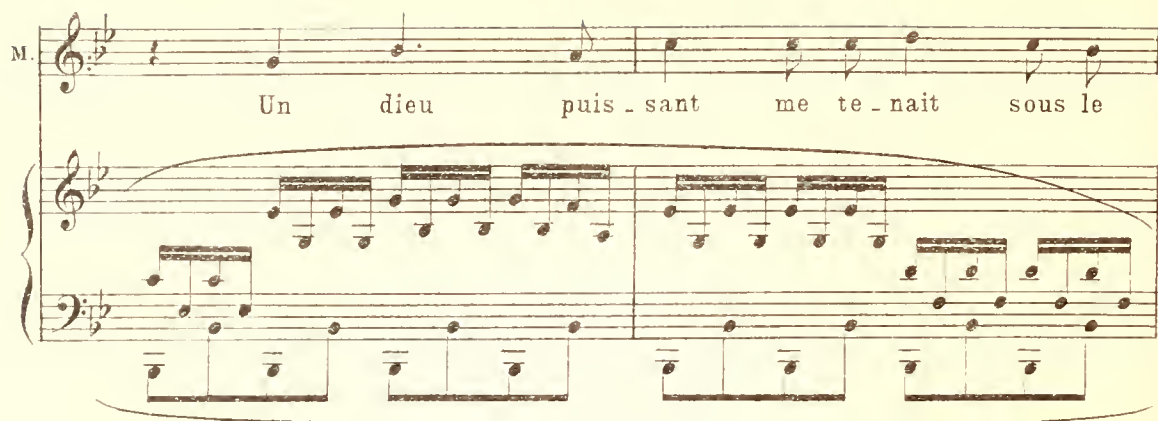
Res-te! Rassure-toi, prêtresse au-gus-te! Con-sa-

Andante *pp*

M. — crée au cul-te de Thor — Mon ar-rêt de mort é-tait jus-te;

M. Mais, tu l'as fléchi sans ef-fort.

Allegro *pp*

M.  Un dieu puis - sant me te - nait sous le

M.  char - me De tes yeux doux et fiers, de ta

M.  pu - re beauté; Mon cœur, sans ré - sis -

M.  - ter, t'é - coute et me dé - sar - me!

M. Quel — sor-ti-lège a pu, brisant ma vo-lonté,

M. *dim.* Maîtri-ser ma ru-de co-lè-re Et pour t'obéir oute

M. plaire, Donner la vie à ce Ro-main? Dou

Fin. \*

M. vient le pou-voir tu-té-lai-re Qui cour-be mon

**Récit**  
*p*

M. frontsousta main? De cet autel sacré n'es-tu pas la déesse?

**Lent**  
**FLORIA**

Non! de Vesta je ne suis que prêtresse.

**Allegro**

**Lent**  
*p*

**Allegro**  
*f*

**MARCOMIR**

Tout tremblait, devant

M. moi, mais je tremble à mon tour; Se - rait



M. ce l'in - vin - cible a -

M. \_mour ? Je ne connaissais

M. pas cette ardeur en i - vran - te!

M. Ta froi - deur même at - tise en mon â - me brû -



M. *f* *cresc.*

- lan - te Ce feu qui nous é - gale aux

M. *appassionato*

Dieux! Im - pru - den - te,

*f* *fp* *appassionato*

M. *fp*

si tu ré - sis - tes à mes vœux, Ne comp - te

M.

plus sur ma clé - men - ce! En vain j'au - rai sau -

## FLORIA

Que dis -

M. -vé ce tem - ple, cet autel, Ces fem - mes!

*cre - scen - do* *f*

F. tu? Quoi! le pé - ril mor - tel N'est donc pas con - ju -

F. -ré, Barba - re!

MARCOMIR

Il recom - men - ce.

*f* *mf* *f*


## Sans presser


M. Les vainqueurs sont las - sés; c'est l'heure du fes - tin;

*pp*

M.    
 Quand ils seront re - pus, quand la chaleur du vin Leur rendra la vi -

M.    
 -gueur et la fureur sau - va - - ge, Ils retour - neront au car -

FLORIA (avec indignation)    
 Marco-mir!

M.    
 - na - - ge. Sois à moi!

M.    
 Vier - ge, c'est ton de - voir. Moi seul ar - rête -

*sempre f*



M. *rai les guerriers en fu - ri - e Qui trem-blent devant mon pou-*

M. *-voir. Pour sau-ver la ci-té meur-*

FLORIA

M. *-tri - e, Ves-tale, accepte mon a-mour! La*

*Ja-mais!*

M. *ville au point du jour, Ne se-ra plus, li-vrée a l'incen-*

O Dieux !

M. *\_di - e Que dé-com - bres san-gants!*

*sempre f*

F. *la ville en cen - - - dre!*

M. *Un mot d'es - poir et je cours la dé -*

*sempre f*

M. *- fen - - dre! O Flo-ri - a, je*

*sempre f*

M. *t'ai - - - me, je te veux! Viens! sois à*

*fp*



## FLORIA

Ja - mais ! Pour moi l'a -  
(Rires bruyants au dehors.)  
moi malgré tes dieux!

*fp*

*marcato*  
-mour n'est que souil-lu - - - re! La mort est le des -  
*dim.* *p*

-tin de la Ves - tale im - pu - - re.

## Moins vite

## MARCOMIR

*appassionato*

*f* Ah! Tu con - dam - nes tes sœurs  
Moins vite  
*f* *p* *pp*

M. *3* *3* *3*

toi qui les sau-ve-rai en te don-nant à moi!

8

*ff*

M. *ff*

Viens! je t'empor-te-rai Dans nos vas-tes fo-

8

*cre 3-3 - 3-3 scen 3-3 - 3-3 do*

M. *rit.* *a tempo string.*

-rêts... je te veux... et je t'ai -

*a tempo string. molto*

*rit.* *ff*

M. **Molto allegro**

- me! N'entends-tu pas ces

Ténors *p* *cre - scen - do*

Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve

Basses

CHŒUR (au dehors)

**Molto allegro**

Timbales et G. Caisse (au dehors)

*p*

## FLORIA

Bourreau! ———

cris? Moins que toi-mê - me! C'est toi, — par tes re -

*f* Thor! Aux Romains la mort! la mort! Vive O-din! Vi - ve Thor! Aux Romains la mort! la

*f* Vive O-din! Vi - ve Thor! Aux Romains la mort! la

*f* Bar - ba - - re,

- fus, qui cause - ras la mort De tous les tiens .

mort! Vive O-din! Vi - ve Thor! Aux Romains la mort! la mort!

mort! Vive O-din! Vi - ve Thor! Aux Romains la mort! la mort!

*p* (Orchestre)



F. et plus cru - el en - cor Que les tu -

F. - eurs des enfants et des fem - mes! Di - - gne

F. chef des hor - des in - fâ - mes, Va - t'en!

F. (cri) Ah! Qu'ai-je dit?

Ténors *ff*  
Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve

Basses *ff*  
Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve

8-  
(au dehors)



F. *Pardonne-moi... j'ai peur... sauve-les! —*  
**MARCOMIR**  
*Tu le veux!*

*Thor! Aux Romains la mort! la mort! la mort! la mort! la*

*Thor! Aux Romains la mort! la mort! la mort! la mort! la*

M. *(appelant)* *(à Hildibrath reparu dans le fond)*  
**Hil-di-brath!** *que les*

*mort! Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve*

*mort! Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve*

M. *ru-des cla-meurs S'é-teignent sur le champ!... Tout soldat qui s'en-*

*Thor! Aux Romains la mort! la mort! La mort!*

*Thor! Aux Romains la mort! la mort! La mort!*

M. *livre Ou se ré-volte aura, demain, ces sé de vi - - vre.*

*la mort! la mort! la mort! la*

*la mort! la mort! la mort! la*

M. *Pré-pa-re le dé-part. Rassembletes guer-riers. Va!*

*mort!* (éclats de rire)

*mort!*

*p* (Orchestre)

M. *ad lib.* *a tempo.* (Le guerrier s'incline et sort.)

*que ces cris de mort soient les der-niers.*

*ff* *Vive Odin! Vi-ve Thor! Aux Romains la mort! la*

*ff* *Vive Odin! Vi-ve Thor! Aux Romains la mort! la*

*a tempo*

(au dehors)

*p*

*dim.*  
mort! Vive Odin! Vi-ve Thor! Aux Romains la mort! la mort! la mort! la

*dim.*  
mort! Vive Odin! Vi-ve Thor! Aux Romains la mort! la mort! la mort! la

*dim.*  
mort! la mort! la mort!

*dim.*  
mort! la mort! la mort!

*p*  
mort! la mort! la mort!

*dim.*

**Andante** **MARCOMIR** *dolce* *3*

Ecoule! tout se

**Andante**  
(Orchestre) *p espress.* *m.d.* *pp*

**M.** tait. La ville est déli - vré - e; Que la paix rentre dans ton

M. cœur. Di-vi-ne Flori-a, ta beauté m'est sa-crée. Je ne

*Red.*

FLORIA *Récit p*

M. Mais... quel homme es-tu donc?.. par-le plus envainqueur. Jetel'aidit; je

*Red.* \*

M. t'ai-me! Ne me re-doute plus; cet a-

*Red.*

M. -veu, tu le vois, N'offense plus tes vœux et tremble dans ma

*Red.* \*



All<sup>o</sup> mod<sup>to</sup>  
(simplément)

151

M. *voix.* Je ne deman\_ de rien... tu par.le.ras toi-

All<sup>o</sup> mod<sup>to</sup>

*p*

FLORIA

*p* Que di\_

M. mê\_me.

*pp*

*3*

F. -rais - je? Mon âme en\_cor plei\_ne d'ef\_froi Se trou\_ble,

*3*

F. et ta dou\_ceur augmente mon é\_moi; U\_ne ter\_

F. *-reur se mêle à ma re-connaissances. Je*

F. *crains maintenant ta clémence Plus que je n'ai crain ta fureur. Au*

F. *seuil de la nuit endormie; Je sens dans l'ombre, avec fray-*

F. *-eur, Rôder Vénus, la déesse ennemie, J'ai*

F. 

peur de l'é - clat de tes yeux, De ta voix,

*pp*

F. 

même de ton si - len - - - - - ce...

*pp*

MARCOMIR *dolce espressivo* 

Ah! ne crains

*cresc.*

M. 

rien!

*f*

un peu moins vite

M. *f* *3* *3* *3*

Li-vre ton cœur — joy-eux A la lu-mière, à l'es-pé-

*p*

M. *3* *3* *3* *f* *p*

- ran - - - ce! Ne méconnaîs pas — mon a-

*Red.* *Red.* \*

M. *cresc.*

- mour! — Re-gar - - de! J'im-plore à mon tour;

FLORIA *Tempo 1<sup>o</sup>*

sans ralentir Detrouble mon

M. *f* *p* *Tempo 1<sup>o</sup>*

C'est moi - mè-me qui te sup-pli - - - e!



F. *âme est rempli - e! O Ves.ta, vois mon dé-sespoir!*

(♩ = ♩) *Un peu moins vite*

F. *Vois mon an - gois - se, vois ma pei - - -*

MARCOMIR

*Viens!* *ff* *Viens!*

F. *- ne!*

M. *Je suis roi! tu se-ras rei - - - ne!*

*Red* \*

M. *Tu par.ta-geras mon pou-voir Viens! — tu connaîtras les i -*

*mf*

## Allegro

W. *vres - ses L'ex - ta - se des mâ - les ca - res - ses, et*

*cre - - - - - sen - - - - - do*

## FLORIA

## Le double plus lent

## Andantino

M. *Rit. En mon*

*cel - les de l'ar - dent bai - ser!*

*Rit.*

F. *cœur prêt à se bri - ser, Quel - le ten - dre langue -*

*pe -*

F. *- nè - - tre? D'où vient que je me sens re -*

*pp*

F. *sempre più p*

\_nai - tre A l'étrange dou - ceur du verti - ge ber - ceur Qui m'entraîne à tra -

*ppp*

F. *sempre più p*

- vers u - ne lu - eur d'au - ro - re, Malgré moi, dans les bras du hé - ros qui m'im -

(La flamme de l'autel s'éteint) **Récit**

F. - plo - re? Ah! Vesta m'aban - donne, et dans la sombre

*ppp* *sempre pp*

*Red.*

F. nuit je m'éga - re! N'approche pas! Je suis perdue!

MARCOMIR *dolce*

Rassu - re ton âme éper.

*Red.* *Red.* *Red.*



FLORIA (essayant de repousser Marcomir) *cresc.*

M. Ah! Vesta me mau-dit! —  
— du - e! Viens! — Viens! —

*Red.*

*a tempo (Andante)*

M. Si Ves.ta te dé - lais - se, Tu serviras Fre - ia, — dé-es —

*Red.*

FLORIA

M. Fre - ia? —  
— se de jeunesse et d'a - mour!..

*Red.*

M. Freia, — Sœur — du jour! — Freia, —

*Red.*



poco a poco string.

M. *cresc.*

— par qui de fleurs le prin-temps s'il lumi - ne, Sour - - ce

*poco cresc.*

poco allegro

M.

de la beauté di - vi - - - - ne!

*m.g.*

*Red \**

M.

Ai - - - me! L'a - mour n'est pas im - -

*cresc.*

M.

- pur, Tu peux cé - der à son i -

*mf*

FLORIA poco a poco rit.

*dim.* Ah! l'a - mour n'est donc pas im - - pur! Je m'aban -

M. - vres - - - - se!

*p* poco a poco rit.

F. - donne - - à son i - vres - - - se!

*Red.* *Red.* *Red.*

Andante MARCOMIR *dolce*

Andante Fre - - - ia la blonde aux yeux d'a -

*p*

M. *pp*

- zur - - Nous souri - ra, nous souri - ra, bon - - ne dé -

*pp*

**FLORIA** *dolce*

Fre - - - ia la blonde aux yeux d'a - zur, Nous souri -

M. - es - - - - se. Fre - ia la

F. - ra, nous souri - ra, bon - - ne dé - es - - - -

M. blon - de, nous souri - ra, bon - - ne dé - es - - se.

(♩ = ♩) sans presser.

F. - se.

M. *molto espressivo*

Aux parfums de la nuit d'é - té Mè - lons les baisers de nos

*il basso marcato ed espressivo*

*molto espressivo*

F. Aux parfums de la nuit d'é - té Mèlons les baisers de nos

M. lè - - - - - vres

F. lè - - vres

M. Aux parfums de la nuit d'é - té Mèlons les baisers de nos

F. Aux parfums de la nuit d'é - té Mèlons les baisers de nos

M. lè - - - - - vres Ah !



**String.**

*cresc.*

*f* poco a poco rit. -

F. lè - vres Nous brûle - rons des mè - mes fiè - vres

M. Nous brû-le-rons des mè - mes fiè - vres, Dans une im -

**String.**

*cresc.*

*f* poco a poco rit. -

F. dim. a tempo (andante)

Nous brû - le - rons des mêmes fiè - vres *p* Dans une im -

M. - men - se vo\_lup - té, Nous brû - le - rons des mè - mes

*f* *dim.* *a tempo (andante)*

*m.g.* *p sempre dim.*

*Red.* *Red.* *Red.* *Red.*

F. - men - se vo\_lup - té Dans une im - men - se

M. fiè - vres Dans une im - men -

*sempre più p*

*Red.* *Red.*



2

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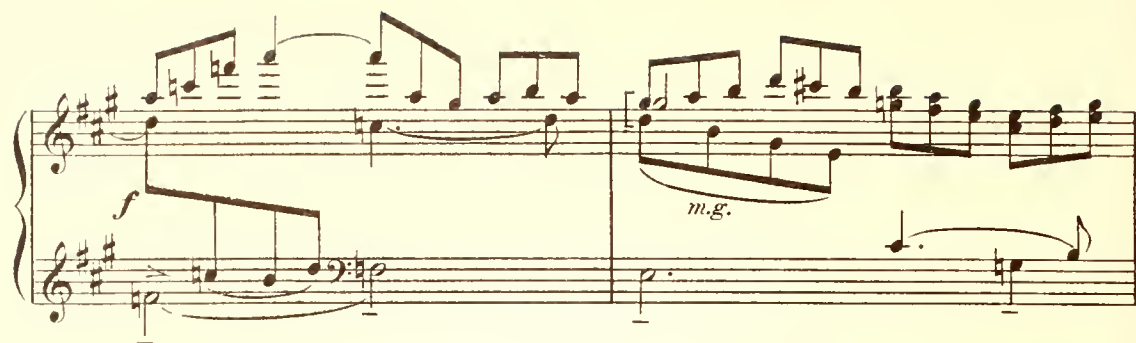
## ACTE III



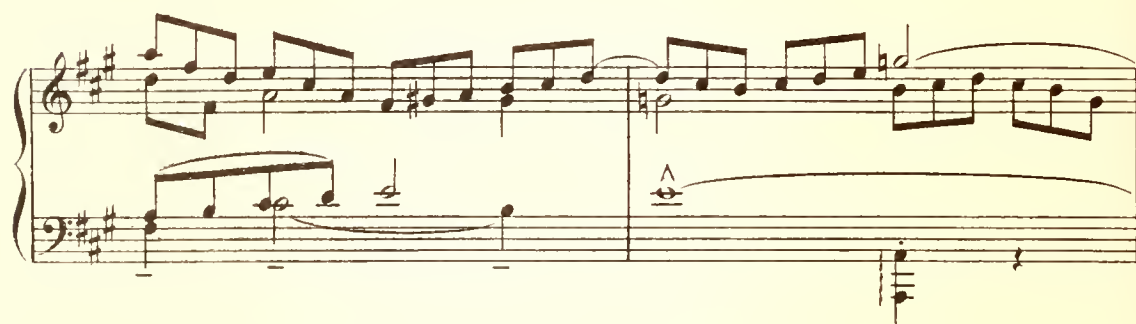
## Prélude

*Allegro* *f* *mf* *dim.* *p* *cresc.*

PIANO



First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff provides a harmonic accompaniment with a descending line. A dynamic marking *m.g.* (mezzo-giochi) is present in the right hand.



Second system of musical notation. The treble staff continues the melodic development. The bass staff features a prominent sustained chord in the right hand, marked with an accent (^).



Third system of musical notation. The treble staff shows a melodic line with a trill. The bass staff includes a triplet of eighth notes. A dynamic marking *dim.* (diminuendo) is present in the right hand.



Fourth system of musical notation. The treble staff features a melodic line with a trill. The bass staff includes a triplet of eighth notes. A dynamic marking *p* (piano) is present in the right hand.



Fifth system of musical notation. The treble staff features a melodic line with a trill. The bass staff includes a triplet of eighth notes. A dynamic marking *cresc.* (crescendo) is present in the right hand.



First system of a musical score. The treble staff contains a melodic line with eighth and sixteenth notes, some marked with accents (>). The bass staff features a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is placed between the staves. The key signature has two sharps (F# and C#).

Second system of the musical score. It begins with a double bar line. The treble staff has a melodic line with a *mf* (mezzo-forte) dynamic marking. The bass staff has a more complex accompaniment with a *p* (piano) dynamic marking. The time signature is 12/8.

Third system of the musical score. The treble staff continues the melodic line with various note values and rests. The bass staff provides a consistent accompaniment. The key signature remains two sharps.

Fourth system of the musical score. The treble staff features a melodic line with a *pp* (pianissimo) dynamic marking. The bass staff has a steady accompaniment. The lyrics "ere - - scen - - do" are written below the treble staff. The system ends with a double bar line.

Fifth system of the musical score. The treble staff continues the melodic line. The bass staff has a steady accompaniment. The lyrics "ere - - scen - - do" are written below the treble staff. The system ends with a double bar line.

First system of a musical score in G major (one sharp) and 4/4 time. The treble staff features a melody of eighth notes with slurs. The bass staff has a simple accompaniment of eighth notes. The word "cre" is written above the bass staff.

Second system of the musical score. The treble staff continues the melody. The bass staff has a more active accompaniment with eighth notes. The words "scen" and "do" are written above the bass staff.

Third system of the musical score. The treble staff has a more complex melody with slurs. The bass staff has a fast, rhythmic accompaniment. The dynamic markings *f* and *rf* are present.

Fourth system of the musical score. The treble staff has a melody with slurs. The bass staff has a fast, rhythmic accompaniment.

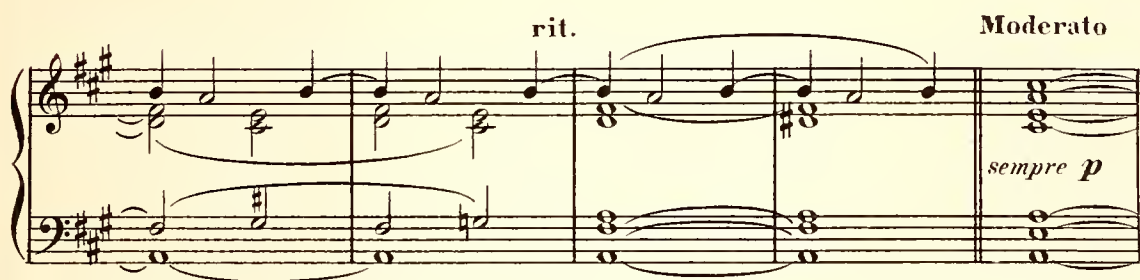
Fifth system of the musical score. The treble staff has a melody with slurs. The bass staff has a fast, rhythmic accompaniment. The dynamic markings *sempre f* and *poco a poco dimi.* are present.



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a trill in the third. The bass clef staff contains a bass line with triplets in the second and fourth measures. The tempo marking *- nuendo* is written above the first measure of the bass staff.



Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff contains a bass line with a slur over the first two measures. The dynamic marking *p* is written below the first measure of the bass staff.



Third system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a bass line with a slur. The tempo marking *rit.* is written above the third measure, and *Moderato* is written above the fourth measure. The dynamic marking *sempre p* is written below the fourth measure.



Fourth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a bass line with a slur. The dynamic marking *pp* is written below the first measure.



Fifth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a bass line with a slur. The dynamic marking *pp* is written below the first measure.

Un carrefour dans la ville haute, devant une porte du rempart à demi démantelé. Traces d'assaut et d'incendie. Au loin, la plaine, avec le cours et les berges du fleuve. Maisons. Murailles. Temple de Vesta. Un grand arbre. — Le matin, au lever du soleil.

**Scène I — HILDIBRATH, LE VEILLEUR puis SCAURUS.**

Les Barbares groupés au fond et au milieu de la scène — avec leurs chariots chargés de butin, et qu'on en charge encore — font leurs apprêts de départ. — Les habitants, hommes, femmes, enfants, anxieux, sur les côtés de la scène.

**Moderato**

*ff*

HILDIBRATH (à cheval, donnant des ordres aux chefs.)

*f*

Son.

II.

- nez l'appel de vos co-hor-tes!.. Groupez-les aux pieds du rem-part! —



(à d'autres)

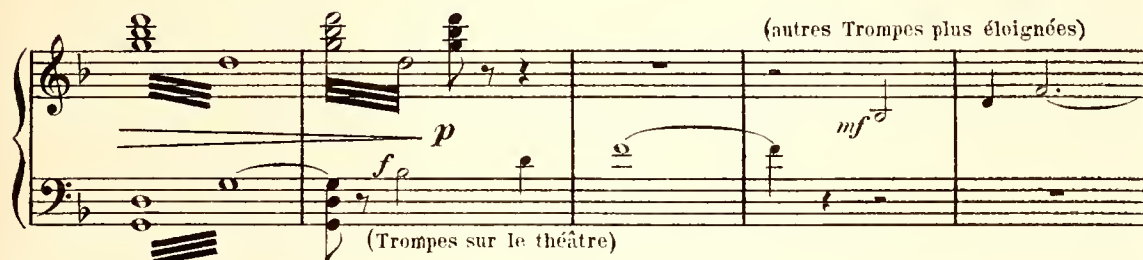
H. 

Fai-tes ouvrir toutes les por - tes... Don - nez le signal du dé -

(Mouvements des habitants de la ville - Exclamations de joie.)

H. 

-part!

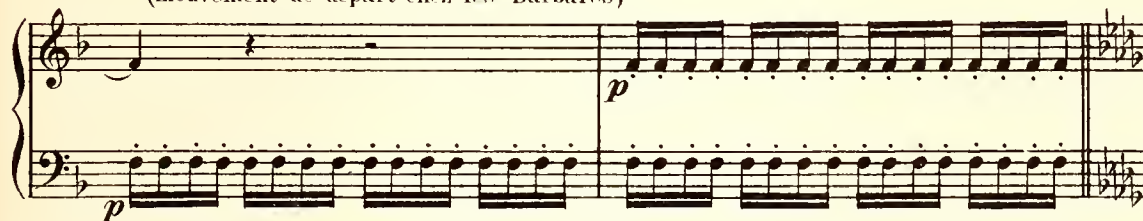


(autres Trompes plus éloignées)

*p* *mf*

(Trompes sur le théâtre)

(mouvement de départ chez les Barbares)



*p*



*sempre p e staccato*

HABITANTS À L'AVANT SCÈNE

4 Sopranos

*p* O bonheur!.. O dé-li-

4 Contraltos

*p* Le dé-part!.. O dé-li-

4 Ténors

*p* O joie! \_\_\_\_\_

4 1ères Basses

*p* O bonheur!..

4 2des Basses

*p* Le départ!..

-vran-ce!

-vran-ce!

un Habitant seul (Ténor)

Il a rai-

un Habitant seul (2<sup>de</sup> Basse)

On ose à peine y croire après tant de souffran - ce.

- son! Et pour moi je n'y croirai guère Tant qu'on ne verra pas leurs chariots de

guer-re Disparaître à l'horizon.

4 1<sup>ères</sup> Basses

4 2<sup>des</sup> Basses

*p* On va donc rouvrir les ca

4 Sopranos

*p* D'eau lus-trale — arrosé la mai-

*p* Du sol exhumer les cassettes,

-chettes.

- son!

(Trompes sur le théâtre)

*f*

largement

LE VEILLEUR (s'avançant au milieu des groupes.) *f*

N'ou - bli - ons

*mf* *p*

*And.*

1<sup>e</sup>  
V.

pas les sacri - fi - ces Que nous devons aux immor -



1<sup>e</sup>  
V.  
-tels! Di - vi - ni -

1<sup>e</sup>  
V.  
-tés li\_bé-ra-tri - ces, Le sang des

1<sup>e</sup>  
V.  
bœufs et des gé-nis - ses Va

1<sup>e</sup>  
V.  
ruis - se - ler sur vos — au -

1<sup>re</sup>  
V.

-tels.

Sopranos

Contraltos

Ténors

Basses

*p*

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé -

*p*

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé -

*p*

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé -

*p*

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé -

*mf* *espress.*

- nis - ses Va ruis - se - ler sur vos au - tels. *dim.* *pp*

- nis - ses Va ruis - se - ler sur vos au - tels. *dim.* *pp*

- nis - ses Va ruis - se - ler sur vos au - tels. *dim.* *pp*

- nis - ses Va ruis - se - ler sur vos au - tels. *dim.* *pp*

*dim.*

## (Départ des Barbares)

*p e staccato*

## (Trompes sur le théâtre)

*f*

## Sopranos

*p*

Ils par - - tent!

## Contraltos

*p*

Ils par - - tent!

## Ténors

*p*

Ils par - - tent!

## Basses

*p*

Ils par - - tent!

LES HABITANTS

une femme seule (Soprano)

*f*

Peu - ple de ban - dits! Voyez le butin qu'il empor - te!

SCAURUS

(s'avançant)

*f*

Argent!

4 Sopranos

Argent! Bijoux! ils ont tout pris!

4 Contraltos

Argent! Bijoux! ils ont tout pris!

s.

bijoux! fem - mes, qu'im - por - te? Votre honneur avait plus de



s. *prix!* On a pil - lé vo - tre demeu - re;  
(Trompes au fond)

*poco a poco più animato*  
s. Mais au - cu - ne de vous ne pleu - re Sa fille outragée à ses

*poco allegro*  
s. yeux Ou son fils cap - tif! \_\_\_\_\_  
*poco a poco*

*f*  
s. Gloire aux Dieux! \_\_\_\_\_  
*cre - - scen - - do*

**CHŒUR**

*f* Gloire aux Dieux! \_\_\_\_\_

*f* Gloire aux Dieux! \_\_\_\_\_

*f* Gloire aux Dieux! \_\_\_\_\_

*f* Gloire aux Dieux! \_\_\_\_\_

(les Barbares ont disparu)

*f* *fpp* (Trompes, très loin)

LE VEILLEUR (du haut d'une tour)

Récit.

*f* Les Germains ont franchi les rem\_

*pp* (una corda)

1<sup>re</sup> V.  
- parts, — des cré - neaux On voit dé - jà — l'armée en - tiè - re

1<sup>re</sup> V.  
Comme un serpent dérouler ses anneaux Dans un nua - ge de poussière -

*cresc.*

**A tempo (modéré sans lenteur)**

1<sup>re</sup> V.  
- re!

**CHŒUR**

*f* Gloire aux Dieux! — *p* Gloire aux Dieux!

*f* Gloire aux Dieux! — *p* Gloire aux Dieux!

*f* Gloire aux Dieux! — *p* Gloire aux Dieux!

*f* Gloire aux Dieux! — *p* Gloire aux Dieux!

**A tempo (modéré sans lenteur)**

*f*

*p*

## SCAURUS

*mf dolce*

Di - vi - ni - tés li-bé-ra-tri - ces,

Le sang des bœufs et des gé-nis - ses

Va ruis - se - ler sur

vos au - tels.

Ténors

*dolce espress.*

Basses

*dolce espress.*

Di -

Di - vi - ni - tés li-bé-ra-tri -

*pp* *p*



Sopranos

*dolce espress.*

Le sang des

Contraltos *dolce espress.*

Le sang des bœufs et des gé-nis -

-vi - ni - tés li-bé-ra-tri - ces, Le sang des bœufs, des

-ces, Le sang des bœufs et des gé - nis - ses Va ruisse -

*cresc.***Allegro molto***mf*

bœufs et des gé-nis - ses Va ruis-se - ler sur vos au - tels.

*cresc.* *mf*

-ses Va ruisse - ler, Va ruis-se - ler sur vos au - tels.

*cresc.* *mf*

bœufs et des gé-nis - ses Va ruis-se - ler sur vos au - tels.

*cresc.* *mf*

-ler sur vos au - tels, Va ruis-se - ler sur vos au - tels.

**Allegro molto**

*f*

## LE VEILLEUR (sur une terrasse)

*f*

C'est A - pol - lon qui les

*p*

le  
V. met en dé - rou - te! Il dé -

le  
V. - co - che sur eux, de la cé - les - te voù - te,

le  
V. Les pre - miers ray - ons du ma - tin,

1e V.  
Flè - ches d'or du car - quois di - vin!

*p*

1e V.  
Vè - tu de

*f subito*

*p*

1e V.  
pourpre o - ri - en - ta - le, Le dieu du jour à son ré -

*f*

*p*

1e V.  
- veil Chasse au loin la hor - de bru - ta - le Qui

*f*

*p*

*f*

le  
V.

vient du pa - ys — sans so - leil!

Sopranos

Contraltos

Ténors

Basses

Vè - tu de pourpre o-ri-en -

Vè - tu de pourpre o-ri-en -

Vè - tu de pourpre o-ri-en -

Vè - tu — de pourpre o-ri-en -

- ta - le, Le dieu du jour à son ré - veil

- ta - le, Le dieu du jour à son ré - veil

- ta - le, Le dieu du jour à son ré - veil

- ta - le, Le dieu — du jour à son ré - veil



Chasse au loin la hor-de bru - ta - le Qui

Chasse au loin la hor-de bru - ta - le Qui

Chasse au loin la hor-de bru - ta - le Qui

Chasse au loin la hor-de bru - ta - le Qui

vient du pa - ys sans so - leil! \_\_\_\_\_

vient du pa - ys sans so - leil! \_\_\_\_\_

vient du pa - ys sans so - leil! \_\_\_\_\_

vient du pa - ys sans so - leil! \_\_\_\_\_

## SCAURUS

*f*

Ban - nis la crai - te de ton cœur!

*dim.* *p* *f*

*s.*

Don - ne li - bre cours à ta joi -

*dim.* *f*

*s.*

- e Peu - ple, de - puis hi -

*dim.* *p*

*s.*

- er en proie A la tris - tesse,

S. *à la ter - reur!*

S. *Et par les jeux, les*

S. *cris et les chants et la dan se*

Ossia *rall.*  
jour de dé - li - vran -

S. *Fê - te ce jour de dé - li - vran -*  
*rall.*

a tempo

5.  *ff* C'est A-pol - lon, c'est le dieu du so - leil Qui nous dé - livre à

Sopranos

Contraltos

Ténors

Basses

a tempo

 son ré - veil! \_\_\_\_\_

son ré - veil! \_\_\_\_\_

son ré - veil! \_\_\_\_\_

son ré - veil! \_\_\_\_\_



(On voit sortir de l'une des rues en pente, précédés d'une foule qui court en descendant rapidement, des joueurs et des joueuses de flûte, se balançant sur un pied.)

**Poco allegro**

PRIMA

*f in modo lidico*

SECONDA

**Poco allegro**

*f*

1

2

1

2

1

2

1

*sempre f*

2

*sempre f*

1

2

1

2

1

2

1

2

This musical score is for a piano and voice piece, page 194. It is written in D major (two sharps) and 4/4 time. The score is divided into three systems, each with a vocal line (labeled '1') and a piano accompaniment (labeled '2').

**System 1:** The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

**System 2:** The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment features a more complex rhythmic pattern with some chords in the right hand and a steady eighth-note pattern in the left hand.

**System 3:** The vocal line has a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *mf* and *f*. There are also some performance instructions like *acc.* (accents) and *rit.* (ritardando).



8

1

2

This system contains the first system of a musical score. It features two grand staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The first grand staff (labeled '1') has two staves with treble clefs, both containing rapid sixteenth-note passages. The second grand staff (labeled '2') has a bass staff with chords and a lower bass staff with a steady eighth-note accompaniment. A dashed line with the number '8' is positioned above the first staff.

8

1

2

This system contains the second system of the musical score. It follows the same two-grand-staff layout. The first grand staff (labeled '1') continues with sixteenth-note patterns, including some notes with accents. The second grand staff (labeled '2') shows a change in the lower bass line, with more spaced-out notes. A dashed line with the number '8' is positioned above the first staff.

8

1

2

This system contains the third system of the musical score. The first grand staff (labeled '1') continues with dense sixteenth-note passages. The second grand staff (labeled '2') features a more melodic line in the upper bass staff. The system concludes with a double bar line and a key signature change to one sharp (F#), with a 3/4 time signature indicated. A dashed line with the number '8' is positioned above the first staff.

(Entrée des sacrificateurs et de tout le cortège du sacrifice qui pénètre dans le Temple.)

Andantino

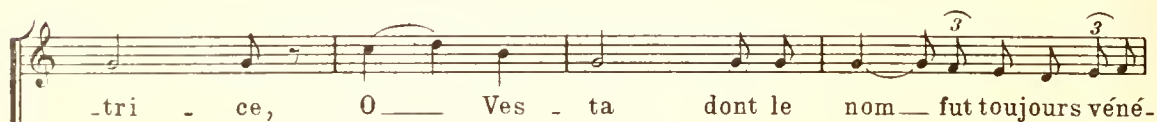
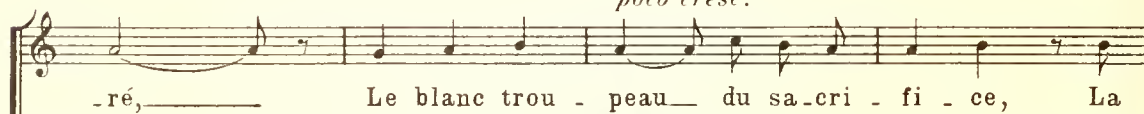
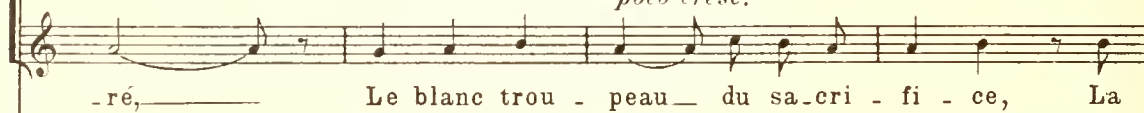
Sopranos

*p dolce e cantabile*

Contraltos

*p dolce e cantabile*

Andantino

*poco cresc.**poco cresc.**poco cresc.*

*mf* *3* *3* *3* *3*

bi - che, les a - gneaux que le couteau sa - cré Frappera sur l'au - tel pa -

*mf* *3* *3* *3* *3*

bi - che, les a - gneaux que le couteau sa - cré Frappera sur l'au - tel pa -

*mf*

*dim.* *p*

-ré — de fleurs é - clo - ses, Mélang le sang ver - meil — à la

*dim.* *p*

-ré — de fleurs é - clo - ses, Mélang le sang ver - meil — à la

*dim.* *p*

pour - pre des ro - ses.

pour - pre des ro - ses.

*rit.*

*dim.*

1<sup>er</sup> Air de Ballet

## Allegretto

PRIMA

Musical notation for the PRIMA part of the first system. It consists of two staves in 3/8 time, key of B-flat major. The first staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a bass line with eighth and sixteenth notes. Dynamics *mf* and *p* are indicated. A repeat sign is present at the end of the system.

SECONDA

Musical notation for the SECONDA part of the first system. It consists of two staves in 3/8 time, key of B-flat major. The first staff has a bass clef and contains a melodic line with eighth and sixteenth notes. The second staff has a bass clef and contains a bass line with eighth and sixteenth notes. Dynamics *mf* and *p* are indicated. A repeat sign is present at the end of the system.

Musical notation for the PRIMA and SECONDA parts of the second system. The PRIMA part (top) consists of two staves in 3/8 time, key of B-flat major, with a treble clef. The SECONDA part (bottom) consists of two staves in 3/8 time, key of B-flat major, with a bass clef. The PRIMA part features a melodic line with eighth and sixteenth notes, including a trill. The SECONDA part features a bass line with eighth and sixteenth notes. Dynamics *mf* and *p* are indicated. A repeat sign is present at the end of the system.

Musical notation for the PRIMA and SECONDA parts of the third system. The PRIMA part (top) consists of two staves in 3/8 time, key of B-flat major, with a treble clef. The SECONDA part (bottom) consists of two staves in 3/8 time, key of B-flat major, with a bass clef. The PRIMA part features a melodic line with eighth and sixteenth notes, including a trill. The SECONDA part features a bass line with eighth and sixteenth notes. Dynamics *mf* and *p* are indicated. A repeat sign is present at the end of the system.



1

2

1a

First system of music, measures 1-6. The right hand (RH) plays a series of chords and single notes, while the left hand (LH) plays a continuous eighth-note accompaniment. Measure 6 has a first ending bracket labeled "1a".

1

2

2a

*f* *p*

Second system of music, measures 7-12. The right hand (RH) has a first ending bracket labeled "2a" over measures 7-8. Dynamics *f* and *p* are marked. The left hand (LH) continues the accompaniment.

1

2

*f*

Third system of music, measures 13-18. The right hand (RH) continues with chords and single notes. The left hand (LH) has a first ending bracket labeled "2a" over measures 13-14. Dynamics *f* is marked.

1

*p*

*cresc.*

2

*p*

*cresc.*

1

*f*

2

*f*

1

*espress.  
sempre f*

2

*sempre f*

1

2

System 1, measures 1-5. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (labeled 1) contains a melody with eighth and sixteenth notes, including accents and a sharp sign. The second staff (labeled 2) provides harmonic support with chords and moving lines. The third staff (labeled 2) continues the harmonic support with a different texture.

1

2

System 2, measures 6-10. The first staff (labeled 1) continues the melody with various intervals and rests. The second staff (labeled 2) and third staff (labeled 2) provide harmonic accompaniment with sustained notes and moving lines.

1

2

*f*

*sempre f*

System 3, measures 11-15. The first staff (labeled 1) features a melody starting with a forte (*f*) dynamic. The second staff (labeled 2) and third staff (labeled 2) provide harmonic accompaniment. The instruction *sempre f* (always forte) is written above the second staff in measure 13.

8-----

1

2

8-----

1

2

**Più mosso**

1

*p*

2

*p*

*mf*



1

2

espress.

1

2

*p*

1

2

27

1

2

*mf*

This system contains measures 1 through 5. The upper staff (labeled 1) has a treble clef and a key signature of three sharps (F#, C#, G#). It contains whole rests for the first four measures and a half note in the fifth measure. The lower staff (labeled 2) has a bass clef and the same key signature. It features a melodic line in measures 1-3, followed by two measures with a half note and a second line (2) below it, and ends with a half note. A mezzo-forte (*mf*) dynamic marking is placed at the beginning of measure 2.

1

2

*mf*

*p*

This system contains measures 6 through 10. The upper staff (labeled 1) has a treble clef and a key signature of three sharps. It has whole rests for measures 6-8, followed by a half note and a half note in measure 9, and a half note in measure 10. A mezzo-forte (*mf*) dynamic marking is placed at the beginning of measure 9. The lower staff (labeled 2) has a bass clef and the same key signature. It features a melodic line in measures 6-8, followed by a half note in measure 9, and a half note in measure 10. A piano (*p*) dynamic marking is placed at the beginning of measure 9.

1

2

*p*

This system contains measures 11 through 15. The upper staff (labeled 1) has a treble clef and a key signature of three sharps. It features a half note in measure 11, followed by a half note in measure 12, and whole rests for measures 13-15. A piano (*p*) dynamic marking is placed at the beginning of measure 13. The lower staff (labeled 2) has a bass clef and the same key signature. It features a melodic line in measures 11-12, followed by a half note in measure 13, and a half note in measure 14, and a half note in measure 15.

1

2

First system of a musical score. The upper staff (labeled 1) is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a long slur spanning across measures, including an accent mark (>) over a note. The lower staff (labeled 2) is in bass clef with the same key signature, featuring a continuous eighth-note accompaniment pattern.

1

2

*cresc.*

Second system of the musical score. The upper staff (labeled 1) continues the melodic line with a slur and includes the instruction *cresc.* (crescendo). The lower staff (labeled 2) continues the eighth-note accompaniment pattern, also marked with *cresc.*

1

2

*f*

Third system of the musical score. The upper staff (labeled 1) features a melodic line with slurs and accents, including a second ending bracket labeled '2'. The lower staff (labeled 2) continues the accompaniment, marked with a forte *f* dynamic.

1

*dim.*

2

*dim.*

The first system of musical notation consists of two staves. The upper staff is for the violin, marked with a '1' and a treble clef, and the lower staff is for the piano, marked with a '2' and a bass clef. Both staves are in the key of D major (two sharps). The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The violin part has a melodic line with some rests. A 'dim.' (diminuendo) marking is present in the middle of both staves.

1

*p*

2

*p*

The second system of musical notation continues the piece. The piano part (staff 2) has a 'p' (piano) dynamic marking. The violin part (staff 1) has a 'p' dynamic marking. The piano part's right hand continues with eighth-note patterns, while the left hand has a steady bass line. The violin part features a melodic line with some rests.

1

*mf*

*p*

2

*mf*

*p*

The third system of musical notation continues the piece. The piano part (staff 2) has a 'mf' (mezzo-forte) dynamic marking. The violin part (staff 1) has a 'mf' dynamic marking. The piano part's right hand continues with eighth-note patterns, while the left hand has a steady bass line. The violin part features a melodic line with some rests. A 'p' (piano) dynamic marking is also present in the violin part.



1

2

Measures 1-5 of system 1. Part 1 (treble clef) has rests. Part 2 (treble and bass clefs) has a rhythmic pattern of eighth and sixteenth notes, with a crescendo in the bass line starting in measure 4.

1

2

Measures 6-10 of system 2. Part 1 (treble clef) has a melodic line with slurs. Part 2 (treble and bass clefs) continues the rhythmic pattern from the previous system.

1

2

*poco a poco cresc.*

Measures 11-15 of system 3. Part 1 (treble clef) has a melodic line with slurs and dynamic markings. Part 2 (treble and bass clefs) continues the rhythmic pattern. Dynamic markings "poco a poco cresc." are present in both parts.

First system of musical notation. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff (treble and bass clefs) in D major (two sharps). It contains a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a half note A3, and then a quarter note B3. Staff 2 is a grand staff (treble and bass clefs) in D major. It contains a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a half note A3, and then a quarter note B3.

Second system of musical notation. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff (treble and bass clefs) in D major. It contains a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a half note A3, and then a quarter note B3. Staff 2 is a grand staff (treble and bass clefs) in D major. It contains a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a half note A3, and then a quarter note B3.

Third system of musical notation. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff (treble and bass clefs) in D major. It contains a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a half note A3, and then a quarter note B3. Staff 2 is a grand staff (treble and bass clefs) in D major. It contains a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a half note A3, and then a quarter note B3.

1

2

1

2

*f cantabile*

1

2

8

1

*rinf*

2

*rinf*

1

*dim.* *mf*

2

*dim.* *mf*

*cantabile*

1

*dim.*

2

Detailed description: This page contains a musical score for piano and violin, measures 8 through 12. The score is written in A major (three sharps) and 3/4 time. It features two systems of staves. The first system (measures 8-9) shows the violin (1) and piano (2) parts. The piano part has a 'rinf' (ritardando) marking. The second system (measures 10-11) includes 'dim.' (diminuendo) and 'mf' (mezzo-forte) markings for both parts. The piano part is marked 'cantabile' at the end of measure 11. The third system (measures 12-13) shows the violin part with a 'dim.' marking and the piano part with a '2' (second ending) marking. The score includes various musical notations such as slurs, ties, and dynamic markings.



1

2

*p*

1

2

1

2

All<sup>o</sup> non troppo

1

*giocoso*

All<sup>o</sup> non troppo

2

*p*

1

2

1

*poco cresc.*

2

*poco cresc.*

1

*più cresc.*

2

*più cresc.*

1

*mf*

*f*

2

*mf*

1

2

*f*

*p*

1

2

*mf*

1

2

*p cresc. espress.*

*p*

*cresc.*



The musical score for 'The Rose Tree' is presented on a yellowed, aged page. It features two systems of staves. The first system, labeled '1' on the left, consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and contains mostly whole rests. The lower staff is also a treble clef with a key signature of one flat and contains a melody starting with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. Dynamics include a forte 'f' marking and a fortissimo 'sf' marking. The second system, labeled '2' on the left, consists of two staves. The upper staff is a treble clef with a key signature of one flat and contains a melody with eighth and sixteenth notes. The lower staff is a bass clef with a key signature of one flat and contains a melody with eighth and sixteenth notes. Dynamics include a forte 'f' marking. Below the second system, there are four groups of eighth notes, each preceded by a bar line and a fermata, suggesting a rhythmic pattern or a specific performance instruction.

8

1

*più f*

2

*più f*

8

8

1

2

8

1

2

*rinf.*

*f*

*dim.*

*dim.*

Detailed description: This is a musical score for piano and organ. The piano part (labeled 1) consists of two staves. The organ part (labeled 2) consists of two staves. The score is divided into three systems. The first system contains measures 1 through 8, indicated by a bracket and the number '8' above the first staff. The second system contains measures 9 through 16, also indicated by a bracket and the number '8' above the first staff. The third system contains measures 17 through 24. The piano part features a melody with eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *rinf.* (ritardando, rinforzando), *f* (forte), and *dim.* (diminuendo). The organ part provides harmonic support with chords and moving lines, including a *f* marking in measure 12. The key signature has one flat (B-flat), and the time signature is 4/4.

1

2

*cresc.*

*cresc.*

2<sup>ème</sup> Air de Ballet

Allegro non troppo

1

*f*

Allegro non troppo

2

*f*

1

*brillante*

2

*brillante*

1

*brillante*

2

*brillante*



1

First system of musical notation, measures 1-3. The key signature is three sharps (F#, C#, G#). The first staff (treble clef) contains a whole rest in measure 1, followed by eighth-note runs in measures 2 and 3. The second staff (treble clef) contains eighth-note runs in measure 1, followed by whole rests in measures 2 and 3. The third staff (treble clef) contains chords in measure 1, followed by eighth-note chords in measures 2 and 3. The fourth staff (bass clef) contains eighth-note runs in measures 1, 2, and 3.

1

Second system of musical notation, measures 4-6. The first staff (treble clef) contains eighth-note runs in measures 4 and 5, followed by a whole rest in measure 6. The second staff (treble clef) contains whole rests in measures 4 and 5, followed by an eighth-note run in measure 6 marked with a forte (*f*) dynamic. The third staff (treble clef) contains chords in measure 4, eighth-note chords in measure 5, and eighth-note runs in measure 6 marked with a forte (*f*) dynamic. The fourth staff (bass clef) contains eighth-note runs in measures 4, 5, and 6.

1

Third system of musical notation, measures 7-10. The first staff (treble clef) contains whole rests in measures 7 and 8, followed by eighth-note runs in measures 9 and 10 marked with accents (>). The second staff (treble clef) contains eighth-note runs in measures 7, 8, and 9, followed by a half-note chord in measure 10 marked with an accent (>). The third staff (treble clef) contains eighth-note runs in measures 7, 8, and 9, followed by eighth-note runs in measure 10 marked with a mezzo-forte (*mf*) dynamic. The fourth staff (bass clef) contains whole rests in measures 7, 8, and 9, followed by a half-note chord in measure 10 marked with a mezzo-forte (*mf*) dynamic.

1

2

This system contains the first three measures of the piece. The right hand (RH) features a melodic line with eighth and sixteenth notes, while the left hand (LH) provides a harmonic accompaniment with chords and single notes. The key signature has four sharps (F#, C#, G#, D#).

1

2

This system contains measures 4 through 6. Measure 4 includes a trill (tr) in the RH. The LH continues with a steady accompaniment. The key signature remains four sharps.

1

2

This system contains measures 7 through 9. Measure 7 includes a trill (tr) in the RH. Measure 8 begins with a forte (f) dynamic marking in both hands. The RH has a melodic line with eighth notes, and the LH has a more active accompaniment with eighth notes. The key signature remains four sharps.

*espress.*

*sempre f*

*mf*

*dim.*

*dim.*

*p*

*p*

1

*p* (croisez)

2

*mf* (croisez)

This system contains the first four measures of the piece. The piano part (labeled '2') is in the bass clef and features a melodic line with slurs and accents, starting with a *mf* dynamic. The violin part (labeled '1') is in the treble clef and plays a rhythmic accompaniment of eighth-note chords, starting with a *p* dynamic. Both parts are marked with the instruction '(croisez)'.

*mf*

*p*

This system contains measures 5 through 8. In measure 7, the piano part (labeled '2') has a crescendo hairpin and a *mf* dynamic marking. In measure 8, the violin part (labeled '1') has a decrescendo hairpin and a *p* dynamic marking. The piano part continues with a melodic line, while the violin part plays a rhythmic accompaniment.

1

2

This system contains measures 9 through 12. The piano part (labeled '2') continues its melodic line with slurs and accents. The violin part (labeled '1') continues its rhythmic accompaniment. The key signature changes to one flat (B-flat major or D minor) in measure 11.



1

2

*p*

1

2

*mf*

1

2

*f*

1

2

The first system of musical notation consists of two staves. The upper staff (labeled '1') is in treble clef and contains four measures of music. The first measure has a half note G4, a half note A4, and a half note B4. The second measure has a half note C5, a half note D5, and a half note E5. The third measure has a half note F5, a half note G5, and a half note A5. The fourth measure has a half note B5, a half note C6, and a half note D6. The lower staff (labeled '2') is in bass clef and contains four measures of music. The first measure has a half note G2, a half note F2, and a half note E2. The second measure has a half note D2, a half note C2, and a half note B1. The third measure has a half note A1, a half note G1, and a half note F1. The fourth measure has a half note E1, a half note D1, and a half note C1.

1

*mf*

3

(croisez)

2

*mf*

(croisez)

*dim.*

The second system of musical notation consists of two staves. The upper staff (labeled '1') is in treble clef and contains four measures of music. The first measure has a half note G4, a half note A4, and a half note B4. The second measure has a half note C5, a half note D5, and a half note E5. The third measure has a half note F5, a half note G5, and a half note A5. The fourth measure has a half note B5, a half note C6, and a half note D6. The lower staff (labeled '2') is in bass clef and contains four measures of music. The first measure has a half note G2, a half note F2, and a half note E2. The second measure has a half note D2, a half note C2, and a half note B1. The third measure has a half note A1, a half note G1, and a half note F1. The fourth measure has a half note E1, a half note D1, and a half note C1.

1

*p*

*p*

2

*p*

*p*

The third system of musical notation consists of two staves. The upper staff (labeled '1') is in treble clef and contains four measures of music. The first measure has a half note G4, a half note A4, and a half note B4. The second measure has a half note C5, a half note D5, and a half note E5. The third measure has a half note F5, a half note G5, and a half note A5. The fourth measure has a half note B5, a half note C6, and a half note D6. The lower staff (labeled '2') is in bass clef and contains four measures of music. The first measure has a half note G2, a half note F2, and a half note E2. The second measure has a half note D2, a half note C2, and a half note B1. The third measure has a half note A1, a half note G1, and a half note F1. The fourth measure has a half note E1, a half note D1, and a half note C1.

1

2

This system contains measures 1 through 3 of the piece. It features two staves for each part, labeled 1 and 2. The key signature is three sharps (F#, C#, G#). Part 1 (staves 1 and 2) begins with a treble clef and a key signature of three sharps. Part 2 (staves 3 and 4) begins with a bass clef and a key signature of three sharps. The music is written in a 3/4 time signature. Measure 1 shows a complex rhythmic pattern in Part 1 and a steady eighth-note accompaniment in Part 2. Measure 2 continues these patterns. Measure 3 shows a change in the Part 1 melody and a more active Part 2 accompaniment.

8

1

2

This system contains measures 4 through 6. A dashed line with the number '8' above it indicates a repeat sign. The notation continues with similar rhythmic patterns. Part 1's melody becomes more intricate with sixteenth notes. Part 2's accompaniment remains consistent with eighth notes.

8

1

2

This system contains measures 7 through 9. A dashed line with the number '8' above it indicates a repeat sign. The music concludes with a final measure (measure 9) featuring a sustained note in Part 1 and a final rhythmic flourish in Part 2.

1

2

*p*

1

2

*mf*

*m.d.*

1

2

*f*

*tr.*



8 *tr*

1 *dim.* *tr* *p espress.*

2 *dim.* *p* *m.d.* *espress.*

1

2 *m.g.* *7* *3*

1

2

Detailed description: This is a musical score for piano and violin, spanning measures 1 to 4. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two systems, each with a violin part (labeled 1) and a piano part (labeled 2). In the first system, the violin part begins with a trill (tr) on the first note, followed by a dynamic marking of *dim.* and a trill on the second measure. The piano part features a descending scale in the first measure, followed by a series of chords. The second system continues the piano part with a melodic line in the right hand and a bass line in the left hand. The third system shows the violin part with a melodic line and the piano part with a complex rhythmic pattern. The fourth system concludes the page with a final melodic phrase in the violin and a sustained bass line in the piano.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first staff (labeled 1) features a melodic line with eighth and sixteenth notes, including a trill (tr) in measure 2. The second staff (labeled 2) provides harmonic support with chords and moving lines. Measure 4 includes a triplet of eighth notes in the first staff.

Second system of musical notation, measures 5-7. Measures 5 and 6 are marked with a piano (*p*) dynamic and a trill (tr) in the first staff. Measure 7 features a crescendo (*cresc.*) leading to a more active melodic line. The second staff continues with harmonic accompaniment, including a piano (*p*) marking in measure 6 and a crescendo (*cresc.*) in measure 7.

Third system of musical notation, measures 8-10. Measure 8 is marked with a forte (*f*) dynamic. Measures 9 and 10 continue with intense, fast-moving passages in both staves, marked with a forte (*f*) dynamic. The system concludes with a repeat sign at the end of measure 10.

(Le Grand Sacrificateur sort du Temple, suivi du Cortège du Sacrifice.)

**Maestoso**

LE G<sup>d</sup> SACRIFICATEUR

*f* Les pré - sa - ges sont heu - reux!

Sopranos

*ff* E\_vohé! —

Contraltos

*ff* E\_vohé! —

Ténors

*ff* E\_vohé! —

Basses

*ff* E\_vohé! —

— Les présa\_gessont heureux! — Gloire — aux Dieux! —

— Les présa\_gessont heureux! — Gloire — aux Dieux! —

— Les présa\_gessont heureux! — Gloire — aux Dieux! —

— Les présa\_gessont heureux! — Gloire — aux Dieux! —

(La danse reprend: elle se déroule sur la scène, monte par une rue, descend par l'autre, la foule s'y associe; tous dansent avec un mouvement de plus en plus rapide jusqu'à l'apparition de Floria et des Vestales.)

**Allegro animato**

8-----

1

2

*f*

gva bassa

rition de Floria et des Vestales.)

1

2

*f*

*mf*

8-----

1

2

8-----



1

2

*f*

8

This system contains five measures of music. The upper staff (labeled 1) has a treble clef and a key signature of one sharp (F#). It contains whole rests for the first four measures and a half note in the fifth measure. The lower staff (labeled 2) has a bass clef and a key signature of one sharp (F#). It contains a half note in the first measure, followed by eighth-note patterns in measures 2-4, and a half note in the fifth measure. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff. A dashed line with the number 8 is at the bottom.

1

2

*mf*

8

This system contains five measures of music. The upper staff (labeled 1) has a treble clef and a key signature of one sharp (F#). It contains a half note in the first measure, a half note in the second, a half note in the third, and a half note in the fourth, all tied to a half note in the fifth measure. The lower staff (labeled 2) has a bass clef and a key signature of one sharp (F#). It contains eighth-note patterns in measures 1-4 and a half note in the fifth measure. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure of the lower staff. A dashed line with the number 8 is at the bottom.

1

2

*f*

8

This system contains five measures of music. The upper staff (labeled 1) has a treble clef and a key signature of one sharp (F#). It contains a half note in the first measure, a half note in the second, a half note in the third, and a half note in the fourth, all tied to a half note in the fifth measure. The lower staff (labeled 2) has a bass clef and a key signature of one sharp (F#). It contains eighth-note patterns in measures 1-4 and a half note in the fifth measure. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff. A dashed line with the number 8 is at the bottom.



First system of musical notation. The upper staff (labeled 1) is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the final two measures, marked *sempre f*. The lower staff (labeled 2) is in bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment. A dashed line with the number 8 is positioned below the lower staff.



Second system of musical notation. The upper staff (labeled 1) is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the first two measures and a trill (tr) in the final measure. The lower staff (labeled 2) is in bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment. A dashed line with the number 8 is positioned below the lower staff.



Third system of musical notation. The upper staff (labeled 1) is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a long slur spanning across the system. The lower staff (labeled 2) is in bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment. A dashed line with the number 8 is positioned below the lower staff.

1

2

8

1

2

8

1

2

8

1

2

8

First system of a musical score. The upper staff (labeled 1) is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (F#4, A4) marked with an accent (^) and a '2' above it. The lower staff (labeled 2) is in bass clef with a key signature of one sharp (F#). It contains a continuous eighth-note accompaniment. A long slur spans the final two measures of the system, leading to a rapid ascending scale in the upper staff, marked with a double bar line (||).

1

2

8

*sempre f*

Second system of the musical score. The upper staff (labeled 1) continues the melody from the first system, marked with an accent (^) and a '2' above it. The lower staff (labeled 2) continues the eighth-note accompaniment. The instruction *sempre f* is written above the upper staff. A long slur covers the final two measures of the system.

1

2

8

Third system of the musical score. The upper staff (labeled 1) continues the melody. The lower staff (labeled 2) continues the eighth-note accompaniment. A long slur covers the final two measures of the system.



1

2

8

First system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. Staff 2 is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. A dashed line with the number 8 is positioned below the staves.

1

2

8

*cresc.*

Second system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a triplet of eighth notes. Staff 2 is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. A dashed line with the number 8 is positioned below the staves. The word "cresc." is written above the staff.

1

2

8

Third system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a triplet of eighth notes. Staff 2 is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. A dashed line with the number 8 is positioned below the staves.

1

2

*f*

First system of a musical score. It consists of two grand staves, labeled 1 and 2. Staff 1 has two treble clefs and contains dense, rapid sixteenth-note passages in both hands, with a long slur spanning the first four measures. Staff 2 has two bass clefs and contains a more rhythmic accompaniment with eighth and sixteenth notes. A forte (*f*) dynamic marking is present in the first measure of the lower staff. The key signature has one sharp (F#).

1

2

Second system of the musical score, continuing the same instrumentation and key signature as the first system. It features similar rapid sixteenth-note textures in the upper staff and a steady accompaniment in the lower staff. The system concludes with a double bar line and repeat signs, with time signatures of 6/8 and 2/4 indicated on the right.

1

2

Third system of the musical score. The upper staff (labeled 1) continues with sixteenth-note patterns, now with a 6/8 time signature. The lower staff (labeled 2) features a more melodic line with eighth and sixteenth notes, with a 2/4 time signature. The key signature remains one sharp (F#).

1

2

This system contains measures 1 through 5 of the piece. It features two staves for the right hand (labeled '1') and two staves for the left hand (labeled '2'). The key signature is one sharp (F#). The right hand plays a complex melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes, including some longer melodic lines in the bass.

1

2

This system contains measures 6 through 10. The musical texture continues with the right hand's intricate melodic patterns and the left hand's supporting accompaniment. The notation includes various rests and dynamic markings typical of a piano score.

1

2

This system contains measures 11 through 15, which conclude the page. The right hand's melody reaches its final notes in this section, while the left hand continues with its accompaniment until the final measure. The system ends with a double bar line and repeat signs on both the right and left hand staves.

1

2

Detailed description: This system contains the first four measures of the piece. The upper staff (labeled '1') consists of two treble clefs. The first treble clef has a key signature of one sharp (F#) and a common time signature. The second treble clef has a key signature of one sharp (F#) and a 6/8 time signature. The lower staff (labeled '2') consists of two bass clefs, both with a key signature of one sharp (F#) and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some rests and ties.

1

2

Detailed description: This system contains measures 5 through 8. The notation continues with the same instruments and key signature. The time signature remains 6/8. The music concludes with a double bar line and a 2/4 time signature change indicated at the end of the system.

1

2

Detailed description: This system contains measures 9 through 12. The notation continues with the same instruments and key signature. The time signature remains 2/4. The music concludes with a double bar line.



1

2

This system contains measures 1 through 5 of the piece. It features two staves for each part, labeled 1 and 2. Part 1 (staves 1 and 2) is in treble clef with a key signature of one sharp (F#). Part 2 (staves 3 and 4) is in bass clef with a key signature of one sharp (F#). Measures 1-3 show active melodic lines in both parts. Measure 4 contains a whole rest for Part 1 and a half note for Part 2. Measure 5 shows a change in Part 2, with a 6/8 time signature and a key signature change to two sharps (F# and C#).

1

2

This system contains measures 6 through 10. Part 1 continues with active melodic lines. Part 2 features a series of chords in the upper staff and a steady eighth-note accompaniment in the lower staff. The time signature remains 6/8 and the key signature is two sharps.

1

2

This system contains measures 11 through 15. Part 1 continues with active melodic lines. Part 2 features a series of chords in the upper staff and a steady eighth-note accompaniment in the lower staff. The time signature changes to 2/4 in measure 12 and remains there through measure 15. The key signature remains two sharps.

1

2

First system of a musical score. It consists of two staves for the vocal part (labeled 1) and a grand staff for the piano accompaniment (labeled 2). The key signature has one sharp (F#). The vocal part features a melody with eighth and sixteenth notes. The piano accompaniment has a steady eighth-note pattern in the right hand and a bass line in the left hand.

8

1

2

Second system of the musical score. It continues the vocal and piano parts from the first system. The piano part includes some dynamic markings like accents (>) and slurs. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

8

1

2

*sempre più f*

Third system of the musical score. The key signature is now two sharps (F# and C#). The vocal part continues with the instruction *sempre più f* (always more forte). The piano accompaniment also features the instruction *sempre più f*. The system concludes with a double bar line.

8

1

2

First system of a musical score. It consists of two grand staves, labeled 1 and 2. Both staves are in the key of D major (indicated by two sharps: F# and C#). The music is in 4/4 time. The upper staff (1) contains a melody of eighth and sixteenth notes. The lower staff (2) contains a bass line of eighth and sixteenth notes. The system is divided into four measures by vertical bar lines. A dashed line with the number '8' is positioned above the first measure of the upper staff.

8

1

2

Second system of the musical score, continuing from the first. It maintains the same key signature and time signature. The notation and structure are consistent with the first system, featuring two grand staves with eighth and sixteenth note patterns. A dashed line with the number '8' is positioned above the first measure of the upper staff.

8

1

2

8

Third system of the musical score. It concludes with a double bar line and a key signature change to D minor (indicated by two flats: F and C). The notation continues with eighth and sixteenth notes. A dashed line with the number '8' is positioned above the first measure of the upper staff, and another dashed line with the number '8' is positioned below the last measure of the lower staff.

8

1

*ff*

2

*ff*

8--1

1

2

de plus en plus animé jusqu'à la fin

1

2

de plus en plus animé jusqu'à la fin



1

2

This system contains measures 1 through 5. The upper staff (labeled 1) features a treble clef and a key signature of one sharp (F#). It contains two melodic lines: the upper line has eighth-note runs, and the lower line has quarter-note runs. The lower staff (labeled 2) features a bass clef and a key signature of one sharp (F#). It contains two parts: the upper part has chords of two eighth notes, and the lower part has a steady quarter-note bass line.

1

2

This system contains measures 6 through 10. The notation continues from the previous system. The upper staff (1) shows more complex eighth-note patterns, while the lower staff (2) maintains the chordal and bass line structure.

1

2

This system contains measures 11 through 15. A dashed line with the number '8' above it spans the first measure of the upper staff. At the beginning of measure 12, there is a double bar line followed by a time signature change to 2/4. The notation continues with eighth-note patterns in the upper staff and corresponding chords and bass lines in the lower staff.

8

1

2

System 1 (Measures 8-13): Treble and bass staves for piano 1 and piano 2. Key of D major, 4/4 time. Piano 1 plays chords in the right hand and single notes in the left. Piano 2 plays chords in the right hand and eighth-note patterns in the left.

8

1

2

System 2 (Measures 14-19): Treble and bass staves for piano 1 and piano 2. Key of D major, 4/4 time. Piano 1 plays chords in the right hand and single notes in the left. Piano 2 plays chords in the right hand and eighth-note patterns in the left.

8

1

2

System 3 (Measures 20-25): Treble and bass staves for piano 1 and piano 2. Key of D major, 4/4 time. Piano 1 plays chords in the right hand and single notes in the left. Piano 2 plays chords in the right hand and eighth-note patterns in the left.

Scène II. — Les précédents, FLORIA, LIVIE, les Vestales, paraissent sur le seuil du temple.

Andante

*p* *Ped.* \*

LES VESTALES

*p* *dim.* *pp* *Ped.* \*

C'est Flori - a! Ja -

\_ mais on ne la vit plus bel - - le! D'où lui vient ce front ra - di -

\_ eux Et cet - te flam - - me dans les yeux?

A quel dieu nou - veau sourit-el - - - le?

*Red.*

LES VESTALES

*p*

Sa - lut! Prê - tres - - - se de Ves -

CHOEUR

Sop. *p*

TOUTES LES FEMMES Sa - lut! Prê - tres - - - se de Ves -

Contr. *p*

Sa - lut! Prê - tres - - - se de Ves -

*Red.*

- ta!

- ta!

- ta!

*f*

*Red.*



## FLORIA (toujours lentement)

Chastes fil - les de la dé - es - se, C'est à

*dim.* *pp*

F. moi de courber la tête devant vous.

F. J'ai trahi mes ser - ments; Je ne suis plus Prê -

*Red.* \*

(Mouvement général d'indignation.)

F. - tres - se : Et Marco - mir est mon é - poux.

*p*

## Un peu animé

LES VESTALES

*mf* *f* *3*

Son é-poux! Un barba - - - re!

Sop. *p* *3* *cresc.*  
Son é-poux! Un bar - ba - re! O Ves-tale in-fi -

Contr. *p* *3* *cresc.*  
Son é-poux! Un bar - ba - re! O Ves-tale in-fi -

Ténors *p* *3* *cresc.*  
Son é-poux! Un bar - ba - re! O Ves-tale in-fi -

Basses *1<sup>res</sup>* *mf* *3* *TOUTES* *cresc.*  
Un bar - ba - re! O Ves-tale in-fi -

## Un peu animé

*cre* - - - *scen* - - - *do* - -

*f* *f* *f* *f*

- dè - le Qui va sur nous du ciel at-ti-rer le courroux! —

- dè - le Qui va sur nous du ciel at-ti-rer le courroux! —

- dè - le Qui va sur nous du ciel at-ti-rer le courroux! —

- dè - le Qui va sur nous du ciel at-ti-rer le courroux! —

*f*

*Red.* *Red.*

## LES VESTALES

*ff* Hon - - - te sur elle! Hon - te sur

*ff* Hon - - - te sur elle! Hon - te sur

*ff* Hon - - - te sur elle! Hon - te sur

*ff* Hon - - - te sur elle! Hon - - - te sur nous!

*ff* Hon - - - te sur elle! Hon - - - te sur nous!

SCAURUS

**Plus animé (All<sup>o</sup> mod<sup>to</sup>)**

In - sen - sés ——— taisez - vous! Elle a tra - hi ses

nous!

nous!

nous!

**Plus animé (All<sup>o</sup> mod<sup>to</sup>)**

\*

s. 
  
vceux pour le salut de tous! C'est pour vous é - par -

s. 
  
- gner à tous quel-que sup - pli - - ce, C'est pour vous con - qué -

s. 
  
- rir à tous la li - ber - té, \_\_\_\_\_

s. 
  
Que la Ves - tale a fait le sa - cri - fi - ce De sa



(à Floria) *f*

S. vir-gi-na - le beau - té. Ro -

*cresc.*

(solennel)

S. - mai - - - - ne! Que la

*f* *f* *p*

S. ville é-chappée au mas - sa - cre, Par un cul - te sa-crée, te vé -

*p*

S. - nère et con - sa - cre Ton nom à l'im-mor-ta-li -

## LE VEILLEUR

( inclinés devant Floria ) *p* Re - çois les actions de  
*s.* - té! *p* Re - çois les actions de

## LES VESTALES (agenouillées devant Floria)

*p* De tes pas nous baisons la tra - - ce.

*sf* *p*  
*Ped.* \*

*le* *v.* *cresc.*  
 grâ - - ce Du peu - ple par toi ra - che - té! \_\_\_\_\_

*s.* *cresc.*  
 grâ - - ce Du peu - ple par toi ra - che - té! \_\_\_\_\_

*CHŒUR*  
 Ténors *p* *cresc.* Cel - les  
 Basses *p* *cresc.* Cel - les

*poco a*  
*Ped.* \*

## LIVIE

*f*  
Cel\_les

*f*  
Cel\_les

*f*  
Cel\_les

Sop. *cresc.* *f*  
Cel\_les des fem - mes et des mè - res, Cel\_les

Contr. *cresc.* *f*  
Cel\_les des fem - mes et des mè - res, Cel\_les

*f*  
des époux et des pè - res, Cel\_les

*f*  
des époux et des pè - res,

*poco cresc.* *f*

*f*

L.  
 de tou - te la Ci - té! \_\_\_\_\_ Ro - mai - - - ne! Que la

le  
 v.  
 de tou - te la Ci - té! \_\_\_\_\_ Ro - mai - - - ne! Que la

s.  
 de tou - te la Ci - té! \_\_\_\_\_ Ro - mai - - - ne! Que la

de tou - te la Ci - té! \_\_\_\_\_ Ro - mai - - - ne! Que la

de tou - te la Ci - té! \_\_\_\_\_ Ro - mai - - - ne! Que la

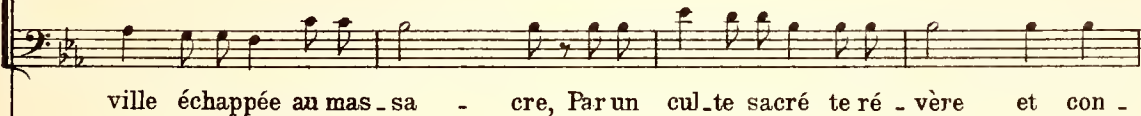
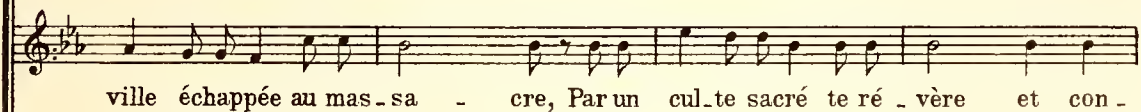
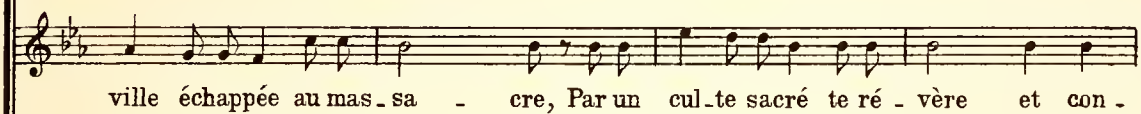
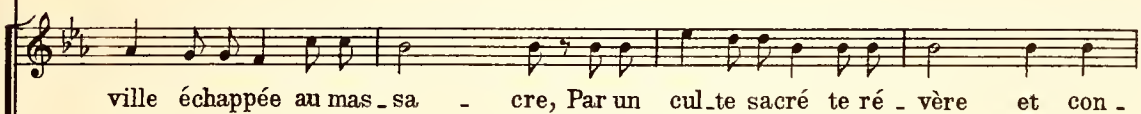
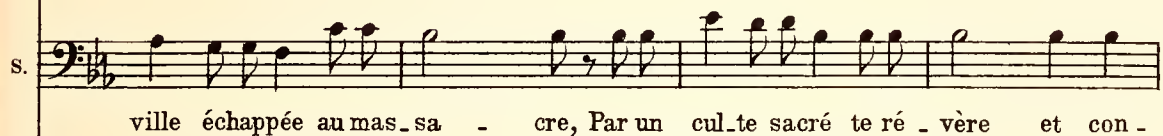
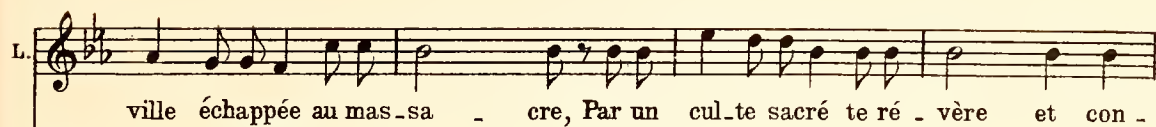
de tou - te la Ci - té! \_\_\_\_\_ Ro - mai - - - ne! Que la

de tou - te la Ci - té! \_\_\_\_\_ Ro - mai - - - ne! Que la

Ro - mai - - - ne! Que la

\*





L.  
le V.  
S.

- sa - cre Ton nom à l'im-mor - ta - li - té!

- sa - cre Ton nom à l'im-mor - ta - li - té!

- sa - cre Ton nom à l'im-mor - ta - li - té!

- sa - cre Ton nom à l'im-mor - ta - li - té!

- sa - cre Ton nom à l'im-mor - ta - li - té!

- sa - cre Ton nom à l'im-mor - ta - li - té!

- sa - cre Ton nom à l'im-mor - ta - li - té!

*And.* *And.* *And.*

FLORIA

Je ne mé-ri-te pas ce glori-eux hom - ma - ge!

*p* *mf*

\*

## LIVIE

Toi? qui pour les sau - ver du plus cruel ou - tra - ge Sans a -

*dim.**p*

## Andante

- mour a su - bi la loi de ton vain - queur!

## Andante

*pp*

Tea

## FLORIA

(comme en extase)

*dolce*

Sans a - mour!

*m.g.**m.g.*

Tea

Tea

## F.

Non! c'est un blas - phè - me! j'ai su -

*m.g.**m.g.*

Tea

Tea

F. *bi la loi de mon cœur*

LIVIE *p*  
Que dis-tu?

LE VEILLEUR *p*  
Que dis-tu?

SCAURUS *p*  
Que dis-tu?

Sop. *p*  
Que dis-tu?

Contr. *p*  
Que dis-tu?

Ténors *p*  
Que dis-tu?

Basses *p*  
Que dis-tu?

*m.g.* *Red.*

**Poco più mosso (Andantino)**

F. *Mar-co - - - mir, le no-ble roi qui*

**Poco più mosso (Andantino)**

*m.g.* *p*

*Red.* \*



F. m'ai-me A - lors que les dieux é-taient sourds, Fléchi, vain-cu par mes pri-

F. - è - res, Des vier - ges a sauvé les jours! Et

*pp*

F. moi, vic-ti-me vo-lon-tai - re, J'ai ra-che-té vos

*Red.* \*

F. biens et vo-tre sang Au prix de mon a - mour

*rinf*

*Red.* *Red.*

*dim.* *f*

F. libre et reconnais\_sant! Hon\_neur et gloire au hé.

CHOEUR

Sop. *pp* Qu'en\_tends - je?

Contr. *pp* Qu'en\_tends - je?

Ténors *pp* Qu'en\_tends - je?

Basses *pp* Qu'en\_tends - je?

*pp* *f*

*Red.* \*

F. - ros tu - té - lai - re! Pour sui\_vre mon é - poux

*p* *m.d.*

*Red.* \*

F. je vais sous d'autres cieux; Sa pa\_trie est la mienne et ses

*Red.* \*

F. dieux sont mes dieux; Sa patrie est la mienne, et ses dieux —

Red. \*

F. — sont mes dieux!

LIVIE *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

LE VEILLEUR *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

SCAURUS *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

Sop *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

Contr *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

Ténors *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

Basses *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

CHŒUR

*sempre p*  
*m. g.*

Red. Red. \* Red. Red.

L. *p*  
 - gu-re La vier - ge vouée — à l'au - tel. Pour la ten-dres - se d'un mor-

le V. *p*  
 - gu-re La vier - ge vou - ée à l'au-tel. Pour la ten-dres - se d'un mor-

S. *p*  
 - gu-re La vier - ge vou - ée à l'au-tel. Pour la ten-dres - se d'un mor-

*p*  
 - gu-re La vier - ge vou-ée à l'au - tel. Pour la ten-dres - se d'un mor-

*p*  
 - gu-re La vier - ge vouée — à l'au - tel. Pour la ten-dres - se d'un mor-

*p*  
 - gu-re La vier - ge vou - ée à l'au-tel. Pour la ten-dres - se d'un mor-

*p*  
 - gu-re La vier - ge vou - ée à l'au-tel. Pour la ten-dres - se d'un mor-

*Red. \** *Red. \**



[illegible]

## Un peu retenu

L. *re!*  
 le V. *re!* *p* O puissan\_cce d'a\_mour! O pro\_dige!  
 S. *re!*  
*re!* *p* O puissan\_cce d'a\_mour! O pro\_dige!  
*re!*  
*re!* *1<sup>ers</sup> p* O puissan\_cce d'a\_mour! O pro\_dige!  
*re!*

## Un peu retenu

*p*  
 Ped. \*  
 Ped. \*  
 Ped. \*

L. *pp*  
O na tu - - - re!

le V. *pp*  
O na tu - - - re!

S. *pp*  
O na tu - - - re!

*pp*  
O na tu - - - re!

*pp*  
O na tu - - - re!

TOUS *pp*  
O na tu - - - re!

*pp*  
O na tu - - - re!

Scène III. — Les Précédents, MARCOMIR à cheval.

Mod<sup>to</sup> poco animato

*p* *m.d.* *poco* *a* *poco* *cresc.*

*m.g.*

*Red.*

*m.g.*

*Red.*

\*

Sop. *f*  
Voi - ci Marcomir, ton é - poux !

Cont. *f*  
Voi - ci Marcomir, ton é - poux !

Ténors *f*  
Voi - ci Marcomir, ton é - poux !

Basses *f*  
Voi - ci Marcomir, ton é - poux !

*f*

Acc.

(Tous se prosternent)

*f*

*dim.*

MARCOMIR *f* (Il descend de cheval; les Romains se relèvent.)  
Romains! re-levez-vous !

*p* *cresc.*



*f* *m.g.* *dim.* *p* *croisez*

## MARCÔMIR

Ta vil - le m'appar - tient, Scaurus. Pour te la

M. rendre Il me faut un bon prix, et tu dois le compren - dre!

## SCAURUS

N'a-bu-se

## Sop.,

*mf* Pi-tié!

## Cont.

*mf* Pi-tié!

## Ténors

*mf* Pi-tié!

## Basses

*mf* Pi-tié!

*cresc.*

M. *f* J'ai fi-xé la ran-

S. pas de tes droits, ô Ger-main!

M. *dolce* un peu retenu (prenant la main de Floria)  
-çon... Sans parole i-nuti-le, La voici! je la

*f* un peu retenu  
*p* *espress.*

M. *marcato*  
prends et je te rends la vil-le: El-le ne saurait être en plus vaillan-te

a tempo

M.

main!

LE VEILLEUR

Ah!

les Dieux veillent sur

Sop.

Ah!

les Dieux veillent sur

Cont.

Ah!

les Dieux veillent sur

Ténors

Ah!

les Dieux veillent sur

Basses

Ah!

les Dieux veillent sur

a tempo

cresc.

le  
V.

toi !

toi !

toi !

toi !

toi !

## SCAURUS

Flé-au de notre ar-mé - - e, Tu vau mieux que ta renom-

*p*

## LE VEILLEUR

Mar-comir, ô no-ble Ger-

Sop.

Cont.

Ténors

Basses

Mar-comir, ô no-ble Ger-

Mar-comir, ô no-ble Ger-

Mar-comir, ô no-ble Ger-

Mar-comir, ô no-ble Ger-

*p*

Red. Timb.



le V.

*dim.* *p* rit.

-main, Tu mé-ri - tais d'è - tre Ro-main!

*dim.* *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

*dim.* *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

*dim.* *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

*dim.* *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

rit.

*mf* *dim.*

*Ad.* *Ad.* *Ad.*

MARCOMIR

Même mouvt  
(à Floria)

*senza rigore*

De-puis long -

*Tempo*

*p*

*dolce cantabile*

*Même mouvt*

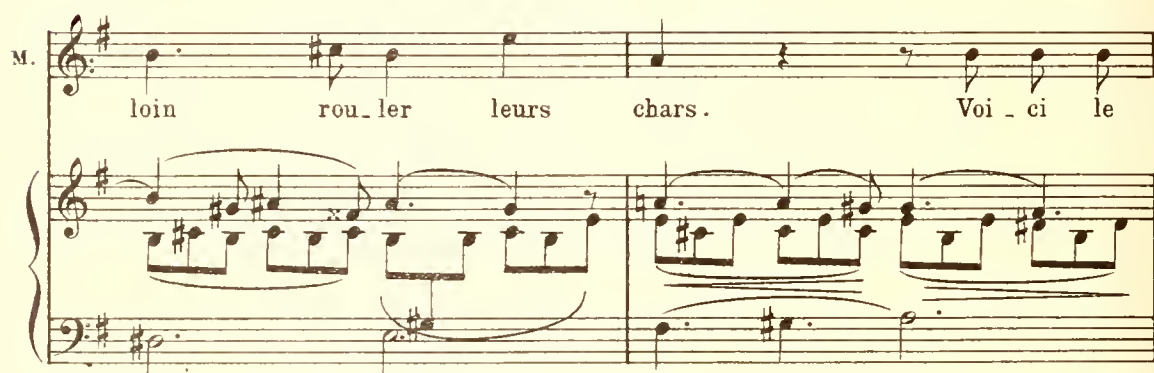
*espress.*

*Ad.*

M.

-temps, par chaque por - te, Ô Rei - - - ne, nos guer -

M. 

M. 

M. 

M. 

M. 

sœurs Cel - les qui te sui - vront A leur

Ped. \*

M. 

foi li - brement fi - dè - les Et je le

Ped. Ped. \*

M. 

jure, au - cu - ne d'el - les A tes cô -

M. 

- tés ne su - bi - ra d'af - front.

P

(venant à Floria, suppliantes)

LES VESTALES

1<sup>er</sup> Sop. *p*  
Ne choisis pas, ô Flori - a ! No - tre

2<sup>e</sup> Sop. *p*  
Ne choisis pas, ô Flori - a ! No - tre

rève — est de te sui - vre Et de vi - vre où le

rève — est de te sui - vre Et de vi - vre où le

FLORIA

Un peu moins vite (mais sans lenteur)

rit. Par aucu - ne de vous je ne serai sui -

sort te condui - ra !

sort te condui - ra !

rit. Un peu moins vite (mais sans lenteur)

*p*



F. *f*

-vi - e. Mes sœurs, le ciel en -

F. -chaî-ne vo - tre vie — Aux murs fondés par vos a - ïeux;

F. *p*

Et seule i - ci je puis ou - bli -

F. -er ma patri - e Pour cel - le de l'é-poux que j'ai re-çu des

F. Dieux.  
LIVIE

Mais moi,

L. je n'ai plus de pa - tri - e, La mienne, hi - er, me fut ra-

L. -vi - e Par le tré - pas de mon é - poux! Permits que je

poco animato cresc.

L. parte a - vec vous. Je veux fuir la vil - le fu-

poco animato

L. *nes - te* Où Mars, *de mon bonheur ja-loux,* *f* A bri-

*cresc.*

L. *dim.* *p* (sombre) *Un seul devoir me*

*fp* *p* *cresc.* *pp*

FLORIA *poco animato* *Viens a-vec*

L. *res-te, je ne puis l'accomplir i-ci.* *poco animato*

*cresc.* *f*

F. *a tempo* *nous etsois ma com-pa-gne.*

L. *p* *Mer-ci!* *a tempo* *Mais d'abord j'edois*

*mf* *p* *pp*

L. rendre Les fu-nè-bres de - voirs à celui — qui n'est plus. Le bù-

L. -cher hors des murs est dres-sé par Scaurus, Et je vais du hé-

L. -ros y re-ceuillir la cen - dre.

*sempre pp*

SCAURUS

Voi-ci le noir cor - tège, et nos a-mis sont



FLORIA

MARCOMIR (à Floria)

Pas en -

C'est l'heu - re du départ !

S.

prets.

F.

-cor, je te pri - e...

M.

Pour qui ces lu - gu - bres ap -

F.

Un vaillant!.. l'époux de Li - vi - e...

M.

- prêts ?

LIVIE  
*cantabile assai*

0 noble é - poux Qu'à tra - hi la fortu - ne con - trai - re,

*sempre pp*

L. Re - çois l'hom - mage of - fert à ta vertu guer - riè - re!

L. Nos pleurs a - mers et nos chants at - tris - tés

L. A - pai - se - ront tes mà - nes ir - ri - tés!

L. *Des bords du Styx, de la fu-nè-bre ri-ve,*

L. *Mon-te vers nous ta pri-è-re plain-ti-ve;*

L. *cresc. L'à-pre dé-sir est par-ta-gé:*

L. *f J'ai fait ser-ment, et tu se-ras ven-gé!*

(Le cortège funèbre paraît et défile au fond de la scène.)

First system of musical notation. The treble clef staff contains a melody with a half note, a quarter note, and a half note. The bass clef staff contains a melody with a half note, a quarter note, and a half note. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure of the bass staff is marked with a forte *f* dynamic. The first measure of the bass staff is also marked with the word *Red.* (Reduction). The first measure of the bass staff is also marked with a double asterisk *\*\**.

Second system of musical notation. The treble clef staff contains a melody with a half note, a quarter note, and a half note. The bass clef staff contains a melody with a half note, a quarter note, and a half note. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure of the bass staff is marked with a forte *f* dynamic. The first measure of the bass staff is also marked with the word *Red.* (Reduction). The first measure of the bass staff is also marked with a double asterisk *\*\**.

Third system of musical notation. The treble clef staff contains a melody with a half note, a quarter note, and a half note. The bass clef staff contains a melody with a half note, a quarter note, and a half note. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure of the bass staff is marked with a forte *f* dynamic. The first measure of the bass staff is also marked with the word *Red.* (Reduction). The first measure of the bass staff is also marked with a double asterisk *\*\**.

Fourth system of musical notation. The treble clef staff contains a melody with a half note, a quarter note, and a half note. The bass clef staff contains a melody with a half note, a quarter note, and a half note. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure of the bass staff is marked with a forte *f* dynamic. The first measure of the bass staff is also marked with the word *Red.* (Reduction). The first measure of the bass staff is also marked with a double asterisk *\*\**.

Fifth system of musical notation. The treble clef staff contains a melody with a half note, a quarter note, and a half note. The bass clef staff contains a melody with a half note, a quarter note, and a half note. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure of the bass staff is marked with a forte *f* dynamic. The first measure of the bass staff is also marked with the word *Red.* (Reduction). The first measure of the bass staff is also marked with a double asterisk *\*\**.



dim.

MARCOMIR

*p*

Ta pré-sen - ce lui fait u - ne mort tri - om - pha - - le!

*p*

FLORIA

*p*

Euryale.

M.

Le nom de ce hé-ros?

*pp*

F.

*p*

Oui!

M.

Eu-ry-ale!..

Le consul?

F. *frap-pé par un des tiens*

M. *Tais-toi! Ce.*

(effrayée à la vue de Livie armée d'un fer de javelot dont la hampe est rompue)

F. *Grands Dieux!*

M. *- lui qui l'a frappé, c'est moi.*

LIVIE *senza rigore f*

*Ce fer trou-vé dans la bles.*

*pp*

*Red.*

L. 

- su - re, Ce fer me ven - ge -

Red.

FLORIA (se plaçant d'instinct entre Marcomir et Livie)



Te venger!.. es-tu sû - re De con -

L. 

- ra!

Red.

F. 

- naî - tre ce - lui qui frappa ton é - poux !

L. 

C'est pour le dé - cou -

Red.

\*

L. *- vrir* Que je pars *a-vec vous!*

FLORIA (vivement) (Livie, surprise li regarde)  
Ne pars pas!

*mf*

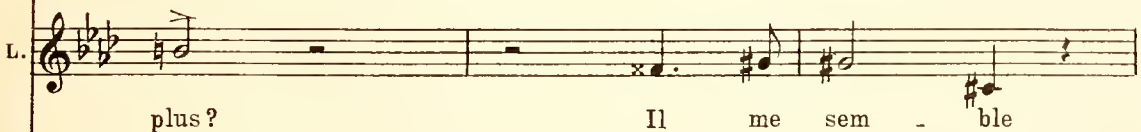
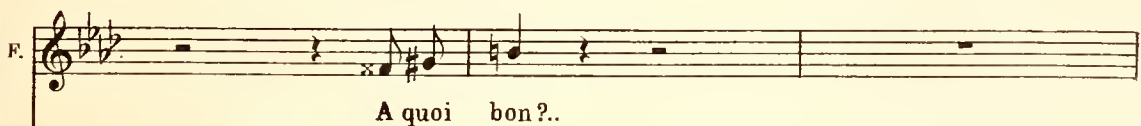
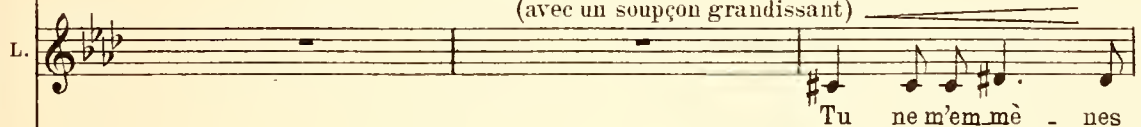
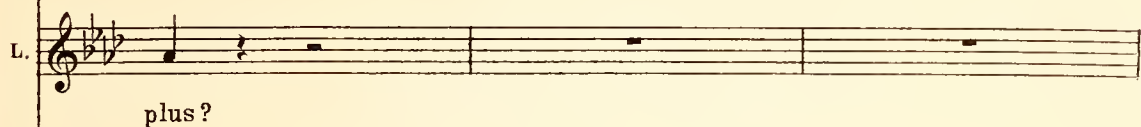
F. *dolce*  
Reste i - ci dan ta vil - le na - ta - le, A l'a -

*p*

F. *- bri des ha - sards que nous allons cou - rir!*  
LIVIE (avec un premier soupçon)  
Tu ne m'emmènes



(troublée)



L. *Que nous devions partir en - sem - ble; Et tu changes d'a - vis.. Pourquoi?*

*pp*

FLORIA *(Elle pose la main sur le bras de Marcomir pour le faire remonter et s'éloigner de Livie)*

*J'avais tort...*

L. *Elle trem - ble.. Ce soin de le cou -*

*sempre pp*

L. *- vrir de son corps!. Cet ef - froi! Lui!.. Ce serait lui!..*

*cresc. molto* *ff*

First system of the piano introduction. The music is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. It features a series of chords and moving lines in both the treble and bass staves. The dynamic marking *fff* (fortississimo) is present in the second measure.

Second system of the piano introduction. The music continues with similar harmonic language. The dynamic marking *dim.* (diminuendo) is present in the second measure.

SCAURUS

(à Livie)

Viens! On n'attend plus que

Musical score for Scaurus. The vocal line is in the bass clef. The piano accompaniment is in the treble and bass staves. The dynamic marking *p* (piano) is present in the second measure of the piano part. The phrase *sempre dim.* (sempre diminuendo) is written above the piano part in the third measure.

FLORIA

(redescendant inquiète)

Tu

LIVIE (farouche)

*marcato*

Pas a . vant d'accomplir ma tà - che!

Musical score for Livie. The vocal line is in the treble clef. The piano accompaniment is in the bass clef. The dynamic marking *marcato* is present above the vocal line.

toi.

Second system of the piano accompaniment for Livie. The music continues with similar harmonic language. The dynamic marking *marcato* is present above the piano part.

## Poco animato

F. *veux?..* *poco a poco cresc.*  
 (à l'adresse de Marcomir) (Mouvement de Marcomir, retenu par Floria)

L. Je veux pu - nir le lâ - che.. Qui feignant de se

*pp* *sempre pp*

L. *f* **Allegro**  
 rendre à mon époux vainqueur L'a frappé dans le dos!  
 MARCOMIR (indigné, repoussant Floria, allant à Livie) *f*  
 Tu

**Allegro**  
*f* *ff*

L. (le frappant) *ff*  
 Au cœur donc! Marcomir tombe

M. mens! C'é-tait au cœur! —

*ff*



FLORIA (se jetant éperdue sur le corps de Marcomir)

*ff, ad lib.*a Tempo (Mod<sup>to</sup>)

sans ralentir

Ah! l'in-fâme a tu-é mon é-poux!

*ff* (trionphante)

suivez a Tempo (Mod<sup>to</sup>) Mais j'ai ven-gé le

*p* *cresc. molto* *ff*

mien!

SCAURUS

La mort passe... à ge-noux!

*mf* *ff*

*ff*

FIN





